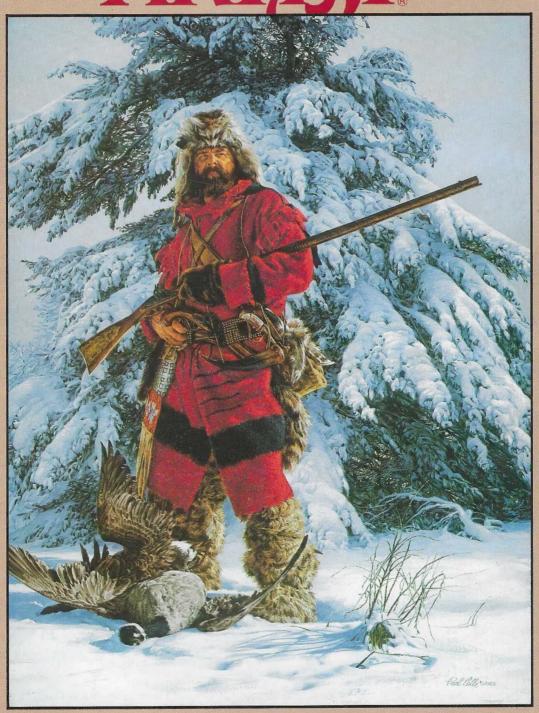
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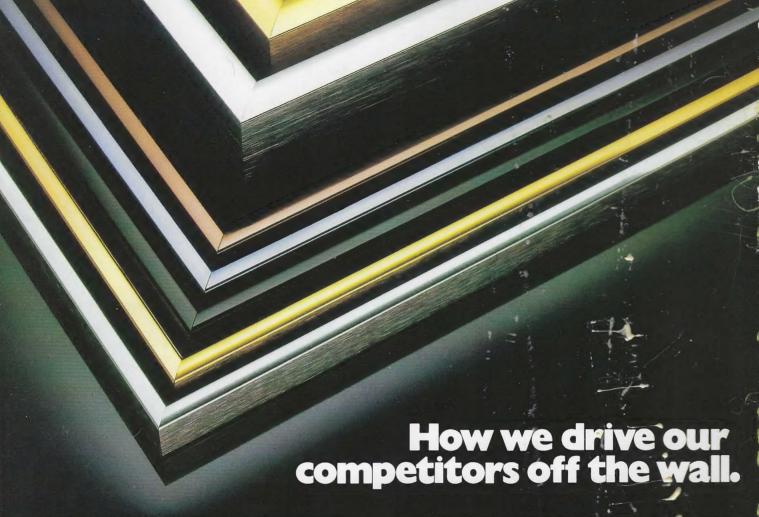
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THE AMERICAN ARTIST COLLECTION: "A WINTER SURPRISE" BY PAUL CALLE

STEPHEN MANIATTY'S OIL PAINTINGS

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Art Materials News Update from Binney & Smith

GOOD NEWS! NEW KOPAL JOINS Summer 1983 LIQUITEX OIL MEDIUMS FAMILY

EASTON, PA.—Binney & Smith announced the expansion of its broad line of Liquitex oil mediums with the addition of a new



product: Kopal Painting Medium, Light, for use with oil and alkyd paints. In making the announcement, the manufacturer emphasized that this new product is made to the highest quality standards, as are all Liquitex artist colors and mediums.

Kopal is a must for any artist who uses oil or alkyd paints, because it meets a number of needs. It shortens and equalizes color drying time. And prevents color drip and sag. The clearest of all hard-drying oil resins, it will not yellow or distort color. Kopal also

More Good News! Art and Craft Materials Institute Certifies Kopal Health Labeling

BOSTON, MASS.—As part of a program to reinforce already strong consumer confidence in art materials, the newly expanded Art and Craft Materials Institute has awarded its first health labeling certifications. Among the first to receive Institute certification is the new Liquitex Kopal Painting Medium, Light, manufactured by Binney & Smith Inc. of

The A.C.M. Institute is sup-Easton, Pa. ported by the art and craft materials industry, but it works for the publictoo. According to the Institute, "The new certified-labeling program will assure artists and other consumers that their materials have been evaluated and properly labeled for any known health risk. And they will have

more needed information on the proper use of art materials."

A spokesperson for Binney & Smith, manufacturer of Liquitex brand products, expressed gratification over the Institute's action. "It means we're succeeding in our efforts to maintain high consumer confidence. We have always felt a responsibility to provide the highest quality art materials. Now, with this certification, artists and the trade can use and recommend Liquitex Kopal with even more confidence. We're especially pleased that we were among the first to receive certification." The manufacturer added that the entire Liquitex art materials line is in the process of gaining Art and Craft Materials Institute certification.

helps the artist to control color in brushing and glazing. It can be used to produce "old master" painting techniques. And it is an excellent medium for tole and decorative painting. Painters familiar with natu-

ral copal resin mediums will find that Liquitex Kopal is a perfect direct substitute, states the manufacturer.

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NOVEMBER 1983 **VOLUME 47** ISSUE 496

Front Cover: A Winter Surprise, by Paul Calle, © 1983, oil, 263/4 x 201/s. Photo courtesy

Front Cover: Mill Pond Press, Inc., Venice, Florida.

FEATURES

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THE AMERICAN ARTIST **COLLECTION: 1983 SELECTION**

by M. Stephen Doherty

This month's cover image, A Winter Surprise by Paul Calle, has been selected as the eighth outstanding work in the American Artist Collection. The Editor of American Artist describes the step-by-step development of this wintry scene.

USING ALKYDS FOR **GLAZING EFFECTS**

by Edward Gordon

American Artist was the first art magazine to publish a detailed explanation of how artists could use alkyd paints when they were introduced several years ago. Now, this New Hampshire artist gives a stepby-step description of how he uses alkyds to achieve subtle glazing effects in his scenes of the interiors and exteriors of buildings.

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THE WATERCOLOR PAGE: NITA ENGLE

In Michigan, this watercolorist and illustrator paints serene country landscapes. Here she discusses her approach.

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A CONVERSATION WITH STEPHEN MANIATTY

by Charles Movalli

In his popular conversational style, Movalli discusses how this Massachusetts artist actually executes one of his landscape paintings in oil.



S2

S4

S14

S24

S36 NANCY BOWEN by M. Stephen Doherty

THE DEMONSTRATORS

Bowen, a successful California artist, discusses how she creates and sells paintings, prints, and monotypes.

MORLEY SAFER: REPORTING WITH WATERCOLORS

by Lori Simmons Zelenko

Morley Safer of 60 Minutes fame is also a talented watercolorist. In this candid interview, he relates how he paints the people and places he observes when traveling on assignment.

ART & DESIGN

IN ACTION SUPPLEMENT

PROGRAM SCHEDULE

by Eunice Agar

NEW PRODUCTS

AT THE SHOW

BIOGRAPHIES OF

JOHN HOWARD SANDEN

Contributing Editor Eunice

Agar reports on this popular

portraitist and demonstrator,

who will be at the "Art & Design in Action" show.

MAP OF THE CONVENTION

PATRICIA TOBACCO **FORRESTER**

by Ann Geracimos

This important Washington artist describes her large multiple-paneled watercolors as personal fantasies, in which realistic depictions of flowers and trees are placed in imaginary settings.



DEPARTMENTS

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- **TECHNICAL PAGE** by Prof. Clifford T. Chieffo
- COUNSEL ON THE ARTS by Martin Bressler
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SKETCHES FROM LIFE: **ELIZABETH LAYTON** by Robin Longman

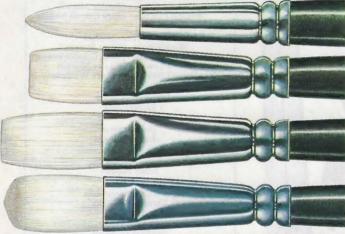
This is the first in a series of profiles in which American Artist interviews interesting personalities across the country. This month: Elizabeth Layton of Kansas.

What do all these brushes have in common?

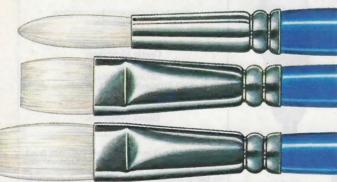
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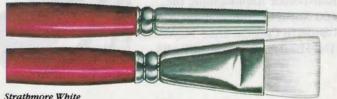
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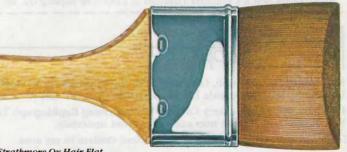
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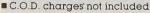
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Footnotes

The Cover

This month's cover features A Winter Surprise by Paul Calle, an oil painting especially commissioned by American Artist for the American Artist Collection. A Winter Surprise joins a gallery of seven other masterful works in the Collection by the distinguished artists Norman Rockwell, Chen Chi, Eric Sloan, Mario Cooper, Robert Bateman, Fred Machetanz, and Kenneth Bunn. Reproductions of A Winter Surprise, published in a limited edition, will be available to American Artist readers.

For the story behind this painting and the artist who created it, turn to the article by Editor M. Stephen Doherty in this issue.

New Contributor

SEAN BRONZELL, a senior writing major at Knox College in Galesburg, Illinois, assisted American Artist in the preparation of this month's issue. A fiction and free-lance writer, he has written for Scholastic News and has been a public relations writer. Currently, he is working on a short story collection entitled Child, Mother Bending and an interview with composer John Cage for Catch, the Knox College literary magazine. He also has designed lights and has been master electrician for small theater groups. He directed his own play, Passion Play, at Knox College. •

Letters

TO THE EDITOR

Going With the Flow. . . .

I have enjoyed American Artist for years and truly enjoyed the August issue's article by Ann Manry Kenyon. I feel she stated what most artists feel. In the love of our work, we find peace in our daily lives. Marian Anderson

Grand Blanc, Michigan

From a New Subscriber

It has been many years since I bought your magazine because I found I lost interest in every issue. The articles were becoming too unrealistic for me to comprehend.

I went out to buy the August issue and enjoyed, cover to cover, every article. Please keep up the good work. I am sending in my subscription fee for one year. After seeing what is coming in the September issue, I cannot wait to go out and buy a copy since my subscription will not start for at least 60 days! Louise R. Clouser

El Paso, Texas

She's Smitten!

Through the years, I have occasionally considered subscribing to your magazine, but never did because I felt it was directed toward the professional. Several months ago, I received a subscription as a gift. Oh, what I've missed! I read every article in the August issue and even all the advertisements. The information covers a wide range.

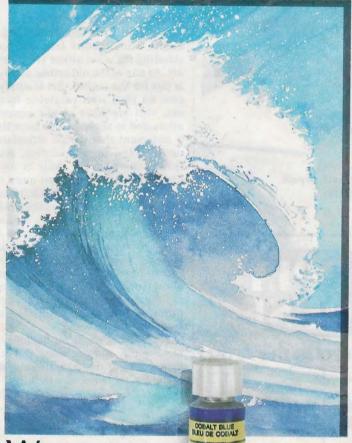
I am in awe of the credentials most of the artists have, never having had any formal training but just "doing what

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comes natural."

The piece on Nevin Robinson's pen-and-ink work has spurred me to write you, because that is exactly what I do. After trying various media, I always return to pen-and-ink. Although friends and customers (I am a postmaster) admire my work, artists seem to consider it very uninteresting, too photographic, and something that can easily be accomplished with a machine. I, on the other hand, am smitten with the Koh-I-Noor ads, saving each one; I feel it takes a natural talent to put pen to paper and create a detailed work that cannot be erased or painted over but must be right the first time.

I read the article three times and am encouraged. Your magazine has enlarged my world.

Elizabeth Harrison
Mahopac Falls, New York

Reflections on a Life of Art

In reading and sometimes enjoying the "Letters" each month, I find both a lack and sometimes profound understanding for what artists are trying to communicate in their art. As one of the old artists, all my life I have found that this is par for the course. Art is surely the attempt to communicate an idea with whatever faculties, talents, knowledge, etc., that we have at our command. All my life, I have attempted to sharpen and hone the skills necessary to make a statement that would articulate my experiences. I have used poetry, prose, painting, sculpture, and other arts to further increase my skills in my discipline. I have sometimes been successful and more often, perhaps, less so.

I read your articles about artists and see many that I well remember and will remember, but what else can I say about them? Some of them may influence me, even those with whom my sympathies do not lie. All that I have been seems to have congealed now in my later years. But I still ask myself, "Who am I?" It may well be that I will never know; communication among men is truly an elusive art. In our elitist world, we form opinions, organizations, and disciplinary regimes to promote whatever it is we believe to be "the true way." In the long run, they are thrown out with history's next step forward.

We do what we do for the love of it. We start with a dream of yesterday and tomorrow and bring it to the here and now, today. And at the end, there is still the unfulfilled dream, ready for someone else to fulfill.

Wayne L. Byland

Mount Vernon, Washington

Joan Irving-Great!

Huzzahs for Joan Irving! As a perpetual student of drawing and watercolor, I found your July article on her work by Janice Lovoos exciting, informative, and tantalizing. How can I see or read more about her work?

Eugene J. Balcanoff Colrain, Massachusetts

Editor's note: At present, Joan Irving does not have a book published on her work. However, she and Rex Brandt will be having a two-man show in November 1984 at the Riverside Art Center in Riverside, California, and a catalog is planned.

I really enjoyed the article on Joan Irving by Janice Lovoos in your July issue. Now let's follow up with an article on Rex Brandt.

Dina Courture

Diamond Bar, California

Editor's note: Rex Brandt was included in American Artist's February 1983 special issue on watercolor. He was also featured in our February 1953 issue.

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People, Places & Events EDITED BY ROBIN LONGMAN

Garry Trudeau's "Doonesbury" gang (1) comes to life in a Broadway musical due to open November 10. The comic strip's fans can also trek to Pennsylvania's Allentown Art Museum for the exhibition "Art of the Comic Strip" (November 6-February 26), which will feature "Doonesbury," "Peanuts," "Krazy Kat," "Pogo," and other strips, placing them

in an historical and artistic perspective. . . . At Hartford, Connecticut's Wadsworth Atheneum, last July 1 was an evening in the spirit of turn-of-the-century Paris, with Bohemians, artists, and cancan dancers (2) (students from Glastonbury High School). It was all part of the members "Confetti" party held to celebrate the opening of the summer exhibit, "Graphic Works by Toulouse-Lautrec". Governor Cuomo of New York has signed legislation (to take effect January 1) giving fine artists the "moral right" to sue when they think that alterations of their artworks have damaged their reputations. . . . The Art Students League (3) of New York City is holding a Gala Benefit November 16 for the Instructors Endowment Fund. . . . The Brandywine River Museum in Chadds Ford, Pennsylvania, will build a \$3 million wing, with completion set for

the fall of 1984. . . . From November 14-December 18, Manhattan's American Academy and Institute of Arts and Letters will hold a Memorial Exhibition of works by five recently deceased members of the Academy: José de Creeft, Gilmore D. Clarke, Jack Tworkov, Ilya Bolotowsky, and Theodore Roszak. The show runs concurrently with the Academy's 35th "Hassam and Speicher Fund Purchase Exhibition."











Feel like taking "A Divine Tour of Ancient Egypt"? Come to modern-day Memphis, where the University Gallery of Memphis State University, Tennessee, has brought together more than 75 Egyptian antiquitiesfrom papyruses (6) to reliefs and mum-

mies. The show explores ancient Egyptian concepts of religion in Memphis, Thebes, and Abydos (until December 8). . . . Since the founding of New York's National Academy of Design in 1825 by Samuel F. B. Morse [7], artists-elect have donated a self-portrait or portrait to the institution as a condition of membership. Now 70 of these artists' portraits (by Sargent, Eakins, the Wyeths, and others) can be seen at the Academy from November 4-December 31.... "The Modern Drawing: 100 Works on Paper From the Museum of Modern Art" (8) presents an historical and critical survey of modern drawing from the 1880s to the 1950s (through January 3). . . . In "Design Since 1945" at the **Philadelphia Museum of Art**, 450 examples of flatware (9), appliances,

furniture, and ceramics document how contemporary consumer design



enced by advances in industrial technology over the past 38 years (closes January 8). . . . In Japanese art of the 13th-19th centuries, the motifs of autumn grasses and water are emblematic forms of beauty found on such items as screens and lacquerware. These motifs express the passage of time or sentiments about life, and are displayed in an exhibit at Manhattan's Japan House Gallery until November 13. Some rare prints by Schongauer, Piranesi, and others highlight the exhibition of European prints from the 15th-19th centuries at Athens' Georgia Museum of Art (until January 8). . . . In an unusual exhibit at The Pierpont Morgan Library in New York, 40 letters by precocious correspondents-teenaged Mozart, Napoleon, and others-are on view until November 13. Also shown is John Ruskin's "The Puppet Show," written and illustrated in his adolescence.



update

The works of some of American Artist's previously featured artists-Max Ginsburg (4), Laura Shecter, Frank Mason. Robert Cottingham, Paul Georges, Harvey Dinnerstein, Anna Goth Werner, and George Wingate-are in the show "Painting New York" at the Museum of the City of New York, a survey of paintings chronicling the personality of the modern metropolis (through April 1). . . . Morris Broderson (5) (October 1980 issue), shown here with dealer Joan Ankrum, is having a major show at the Ankrum Gallery in Los Angeles, to open on his birthday, November 4. . . . Frederick Hart (December 1981 issue) plans to cast his statue of three soldiers in bronze this month. The statue will be placed at the Vietnam Memorial in Washington around Memorial Day.

Photo credits: (1) Two of four panels of "Doonesbury, 1981 G. B. Trudeau, photo courtesy Allentown Art Museum, reprinted with permission of Universal Press Syndicate, (2) T. Charles Erickson, (3) Photo of the League taken between 1935-1945, (4) Detail of 72nd Street Station Exit, (6) Triad of Delties from Ancient Memphis from the Great Harris Papyrus, British Museum, (7) Detail of Self-Portrait, (8) Detail of Girl With Tulips (Jeanne Vaderin), by Henri Matisse; courtesy the Museum of Modern Art, acquired through the Lillie P. Bliss Bequest, (9) "Jetline" flatware, courtesy Philadelphia Museum of Art, Gift of Sigurd Persson.







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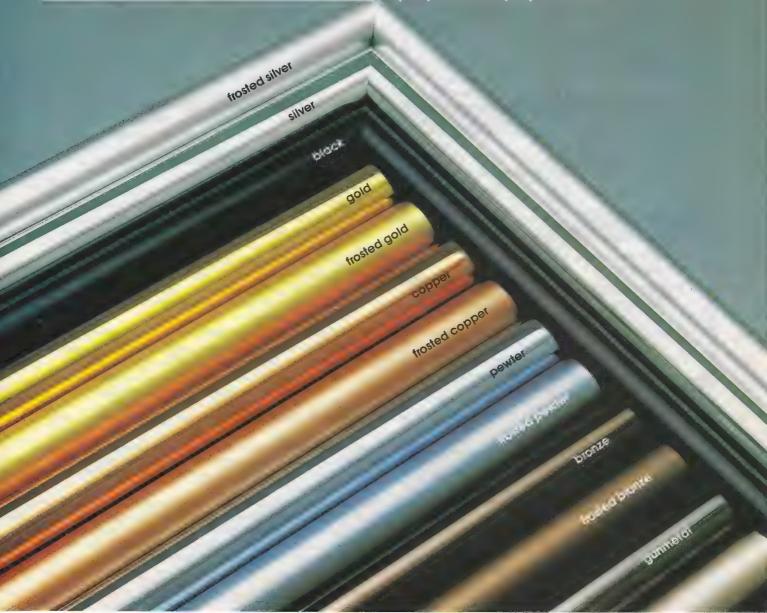
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1984 Cover* Competition Theme:

ARTISTS AS SUBJECT MATTER



The Artist's Studio (detail), by Gustave Courbet, 1855, oil. Courtesy Musée du Louvre, Paris.

THE THEME OF the 1984 American Artist Cover Competition for art students is "Artists as Subject Matter." Students currently enrolled in an art program are invited to compete for this showcase by submitting their own interpretation of the theme. Here are the guidelines and competition rules:

- 1. This year's theme, "Artists as Subject Matter," is meant to suggest images of artists and their activities. These might show artists in their studios, at work with computers, out in a field painting, or engaged in any activity that identifies them as artists. Any interpretation of the theme will be given consideration.
- **2.** In planning the illustration, remember to allow space at the top for the logotype of the title, *American Artist*.
- 3. Entries should be in the form of finished illustrations; any medium is permissible. The size of the entry should be made exactly the size of the cover, $10\%'' \times 8''$. Entries that are larger or smaller in size will be eliminated.
- 4. All illustrations must be clearly labeled on the back: name of student, home address, zip code, telephone number (including area code), instructor's name, art school, address of school, zip code.
- **5.** No slides or examples of other work will be accepted.
- **6.** Deadline for entries is December 15, 1983. Entries postmarked later than that date will not be considered.
- 7. All winning illustrations become the property of *American Artist* and no illustrations will be returned unless accompanied by a stamped, self-addressed envelope of sufficient size. All others become the property of *American Artist*.
- 8. Award winners—cover winner and between four and eight finalists—will be notified the week of February 1, 1984, by mail. The Award Winner will receive \$500 for his or her illustration.
- The winning illustration will appear as a four-color cover on the June Business Supplement. The work of the finalists will also be reproduced in the magazine as black-andwhite illustrations. Upon publication, these finalists will each receive \$25 for the use of their work.



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Forum

BY LOUISE BRUNER ORR

The Detroit Institute of Arts: A Catalyst in the Midwest

AS THE CENTER of the depressed auto industry, Detroit became the symbol of all the political, social, and economic upheavals that can beset a great city. Yet, culturally, the region is vigorously alive, and the municipally owned Detroit Institute of Arts is the hub of all this activity.

With \$16 million of its \$24 million budget coming from the State of Michigan, the museum has expanded its statewide services. Eight traveling exhibitions are now circulating among 120 sites, and over 300,000 adults and children participate in the state programs.

For the City of Detroit (which provides about \$60,000 for administration and maintenance only), the mu-

seum holds an annual exhibition of the work of public school children and presents programs in individual schools and in the museum throughout the year

the year.

The private arm of the museum, the Founders Society (with over 26,000 members), contributes about \$8 million annually to fund special exhibitions, art purchases, and social events. The Christmas Wassail party, which is funded by ticket sales, is sponsored by the Performing Arts Department.

Large private and corporate gifts have enriched the museum over the years, illustrated by the recent addition of the Benson and Edith Ford Plaza, with fountains and landscaping enhancing the main entrance. A \$700,000 gift from the Robert Hudson Tannahill

Louise Bruner Orr, retired art critic of The Toledo Blade, contributes to American Artist and other art magazines.



Dr. Frederick J. Cummings, director of the Detroit Institute of Arts, standing in the museum's Rivera Court.

Foundation made it possible to buy the superb 4,000-year-old stone sculpture of Gudea of Lagash this year.

The cooperation between the museum and surrounding institutions adds luster to both. The purchase of a private collection of 800 items from the Great Lakes and Plains Indians resulted in an exhibition shared by the University of Michigan museum practice program, where side-bar material on the music, dance, history, and crafts of these people added to a greater understanding of their culture.

The 50th anniversary of the Cranbrook Academy of Art in Bloomfield Hills inspired an exhibition that pays tribute to its great influence on architecture and design between 1920-1950, when Eliel Saarinen guided its course. After the initial showing in Detroit, from December through mid-February, it will travel to the cosponsoring

Metropolitan Museum of Art in New York and to museums in Helsinki, London, and Paris.

The General Motors Technical Center in Warren points up the concentration of skilled automotive designers and advertising artists in this community. Cass Technical High School, Wayne State University, and the Center for Creative Studies offer professional training for careers in these fields.

Detroit's population is comprised of many ethnic groups who have formed their own supportive organizations within the Founders Society. Friends of African art, founded in 1962 and with a membership of over 300, raised \$26,000 this year to buy a painting by the Afro-American artist,

Sam Gilliam. The newest organization, Art of Poland Associates, founded in 1981, has inaugurated a gallery of Polish art. Friends of Asian Art sponsors lectures, dance, and music programs and pays for refurbishing and expand-

ing the Asian collections.

Other special-interest groups include the Antiquaries, Drawing and Print Club, Friends of Modern Art, Associates of the American Wing, Associates for the Performing Arts, and the Junior Council, which encourages collecting through seminars, buying trips, and sponsoring "Detroit Collects" exhibitions.

The museum maintains a sales and rental gallery, handling work by Michigan artists, and also devotes an annual exhibition to their art. The downtown Detroit Artists Market and the Scarab Club are other private outlets for local

Continued on page 96



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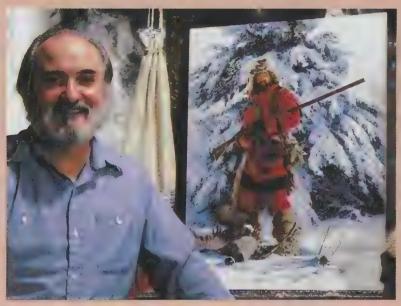


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The fur trapper in his painting is one of the legendary mountain men who followed the beaver from Canada through Montana, Wyoming and the Dakotas during the early 19th Century. The "surprise" is the hunter's good fortune in seeing a flock of Canada geese late in their migration south.

Calle is a perfectionist; his extensive research and his private collection of artifacts of the Pacific Northwest help him bring this vivid picture to life. The hunter's outfit is historically accurate. The warm wool Hudson Bay "capote" has four black "points" because it is valued at four beaver skins. His weapons are a Pennsylvania flintlock rifle and pistol. His beaded pipe bag, a trade from Indians, is for carrying supplies. His tack belt

is of brass tacks, his cap a raccoon skin.

Paul Calle's paintings and drawings have won major awards and hang in important public and private collections. With this new commission for THE AMERICAN ARTIST COLLECTION, he joins a gallery of distinguished artists, including Norman Rockwell, Eric Sloane, Chen Chi, Mario Cooper, Robert Bateman, Fred Machentanz and Kenneth Bunn.

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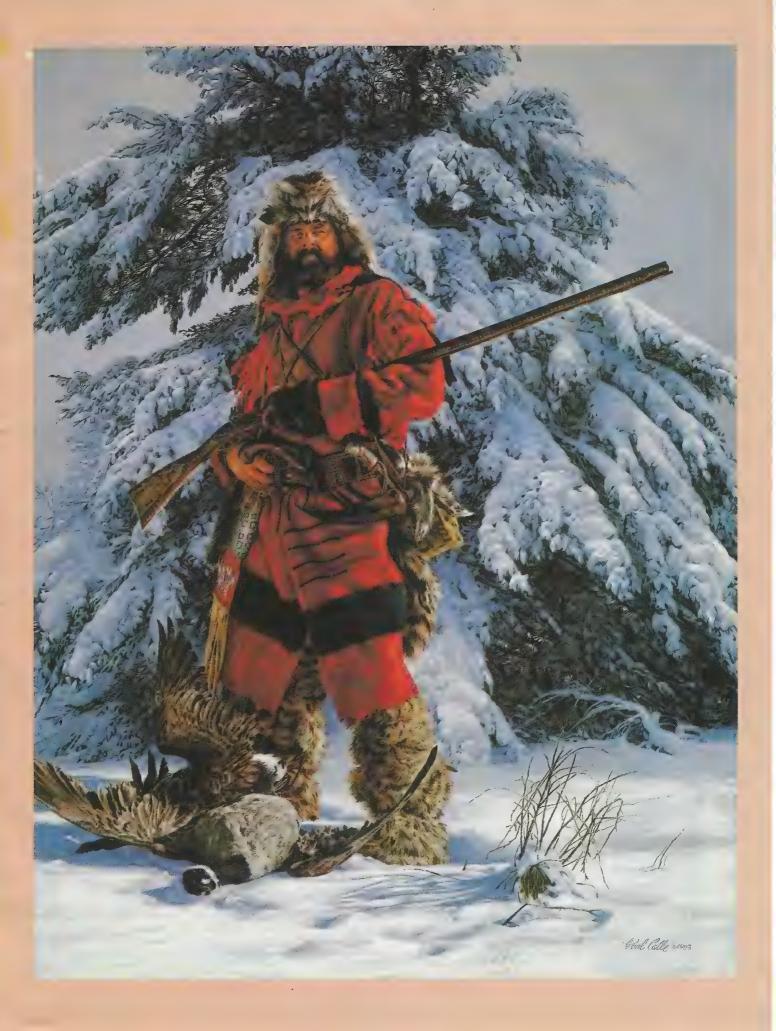
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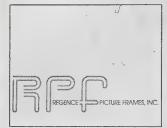


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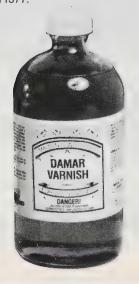


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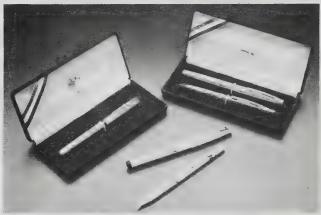


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EDITED BY FREDY KAPLAN



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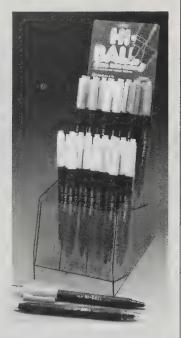


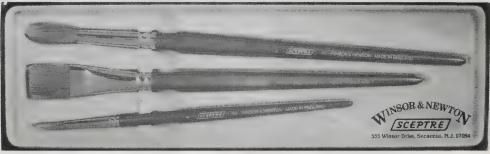


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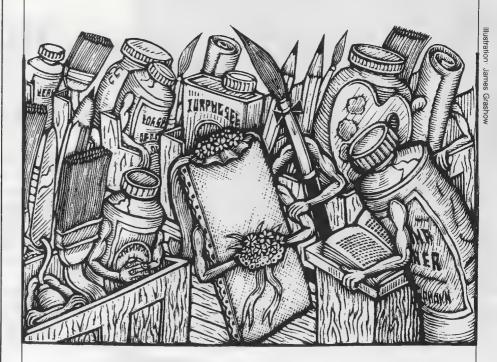
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Professional Page

BY JANA JEVNIKAR



Quiet Places: Artist Colonies

In her book Silences, Tillie Olsen writes of the "unnatural silences" that exist in the lives of writers-the unnatural silences caused by economic, social, and everyday pressures of life that force writers to abandon books, rush through short stories, and leave poems half-finished. Even though Olsen uses writers' lives to demonstrate her point, the book really is about all artists, for every artist faces the same pressures. All artists must juggle the demands on their time and energy, hoping that there will be a few moments left in the day that they can devote to their art. All too often, the moments dwindle and it is too late. As Olsen writes, "Work interrupted, deferred, relinquished, makes blockage—at best, lesser accomplishment. Unused capacities atrophy, cease to be."

For most artists, to have even two weeks alone to concentrate on their work would be a dream-come-true. A

Jana Jevnikar is the associate director of the Center for Arts Information. a clearinghouse for management information for artists and arts organizations located at 625 Broadway, New York, NY 10012. The Center invites readers to send questions relating to marketing of fine art. Those deemed of general interest will be answered on this page.

month would be heaven. Well, little bits of heaven on earth for artists do exist in the form of artist colonies. These isolated retreats are havens for artists, where writers can write and painters can paint, away from the ringing of telephones, the crying of babies, and the other distractions of daily living. There are about 25 artist colonies scattered across the U.S. in a variety of settings. The Millay Colony for the Arts in New York is located on the 600acre estate that was once the home of Edna St. Vincent Millay. The Skowhegan School of Painting and Sculpture is in the Maine woods, and the Helene Wurlitzer Foundation is in Taos, New Mexico. Whether the colony is in the woods or in the mountains, the goal is the same: to provide artists with a quiet place to work, uninterrupted, and as free from the chores of everyday life as possible.

In general, if you go to an artist colony, you can expect to be taken care of. Your only responsibility is to create art for however long you are there. You do not have to go grocery shopping, clean the house, or have to put down your brushes to make yourself lunch. The length of residencies varies from place to place and ranges from two weeks to several months. Some colonies can accommodate artists year-round, while others operate only during the summer months. At most colonies, the costs are minimal, if any, and many colonies

Continued on page 97

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Technical Page

BY PROF. CLIFFORD T. CHIEFFO



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—Honolulu, Hawaii

Markers and ink are made with soluble dyes, all of which are susceptible to fading. The only exception might be black inks if they are made from artists' pigments. Any marker or ink or, for that matter, any watercolor painting that is exposed to direct sunlight will fade in a matter of weeks. The process of fading can be slowed by framing with Plexiglas UF3 (an ultraviolet screening plastic) instead of glass and hanging the picture in a room with subdued light.

Make a simple, practical test of your markers and inks by providing a double column of each color on paper. Cover one column with metal foil, tape, etc., to block all of the light from it. Place the test sheet in a south window and check the colors every two weeks; you will notice that some colors will fade very rapidly, a few will actually change color as they fade, and others will remain fairly stable. The test is not very scientific and is, rather, an extreme punishment for the colors, but

While we welcome technical questions relating to painting, drawing, printmaking, sculpture, and other media, we can no longer answer these questions by mail. Those deemed of general interest will be answered on this page.

it does give some indication of what could happen over a period of years.

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I recently purchased some top-quality watercolor sable brushes. How should I take care of them after using them? What is the proper method of cleaning and storage?

—Hacienda Heights, California

Caring for quality sable brushes is an easy task. After your watercolor session, simply rinse in cool water-never hot-until the water runs clear. Every ten sessions or so, follow the above procedure with an additional wash, using a mild hand soap or a commercially prepared paste-form brush cleaner and preserver (sold in art stores). Wet the soap and brush, and stroke the brush gently (do not grind the brush into the soap), swish it around in the palm of your hand, and rinse. Repeat until the suds are free of color; then rinse again with clean water, shape the bristles into the original form, and place the brush in an upright position to dry.

When storing the brushes for long periods, be sure the box is large enough to avoid bending the tips and add a few mothballs to prevent insect larvae damage.

Batik Painting

I have seen pictures of batik paintings and am interested in finding out more about them. What medium is used (oil, Continued on page 98



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Counsel on the Arts

BY MARTIN BRESSLER



This article is from a series of articles by Martin Bressler in which solutions to problems in law, business, and art will be discussed. Fictitious names are used to illustrate real-life cases and problems.

At John ("Willy") Willmaker's party, Raph David has screwed up his courage and is about to confront Nice Museum Lady ("NML") with some questions. He is really annoyed. He is normally a quiet man. He always smiles a lot, gets along with everyone, and seems to be on a perpetual tranquilizer. Nothing seems to bother him.

Raph works very hard, however. He is a serious and dedicated artist. After many years, his dedication and skill are paying off. A large art book publisher has agreed to do a monograph on his work. The book will be quite expensive-its expected sales somewhat less than that of Gone With the Wind, Love and Science, or the latest Ken Follett.

Since the art publisher (nameless, but discernible) cannot afford to lose too much money on the book, it expects Raph to share some of the expenses. Particularly, it has fallen on Raph to submit reproduction-quality transparencies of his works for inclusion in the book. Seems simple? Hardly. While Raph has a reasonably complete set of Polaroids of all of the works he has created, these were done for identification only. They surely cannot be used in an art book.

His problems are many; the solutions, problematic and expensive. He relates them to NML:

1. A few of the works that Raph wants to include are his early works. They were consigned to the Red Star Gallery in 1946 and sold by it shortly before it went bankrupt. Raph does not have a list of the purchasers, and the Red Star Gallery's records are nowhere to be found. He is thinking about putting an "Author's Inquiry" in The New York Times Book Review asking the owners of these early works to get in touch with him. The trouble with doing that, Raph thinks, is that the owners probably won't see the "Author's Inquiry" column.

2. A number of museums own works that he wants to include in his book. But a few of these museums charge a great deal of money for original photography and photo rental. One museum, in particular (Apartment House Museum, named after the apartment house it is constructing next to its facility-better known as "APHOMU"), cloaks its exorbitant fee under the claim that it is granting Raph the right to reproduce his works in the book, as well as arranging for the work to be photographed in the first place.

Raph's placidity has been replaced by rage. He is really annoyed, especially since he gave the works to APHOMU in the first place. Second, if anyone at all owns the right to reproduce the work (he may have dedicated

Continued on page 100

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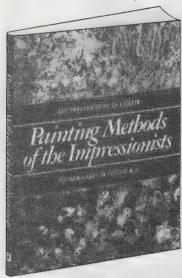
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Art Books



George Richmond,

by Raymond Lister, 182 pp., 8 x 11, 58 b/w illus., 11 color plates; notes, portrait list, index; Abner Schram, Ltd., \$40.

This is a fine book about one of the Victorian Age's greatest portraitists. Raymond Lister has a strong feeling for his subject. The book is well-illustrated with both oils and a number of excellent pieces in pen-and-ink and chalk, among them portraits of Gilbert Scott, Charlotte Brontë, Elizabeth Gaskell, Edward Pusey, Cardinal Newman, and John Ruskin. There are also a number of amusing anecdotes, many of which concern Richmond's pronounced hypochondria. Like most hypochondriacs, his constitution was sound and he lived to be 87.

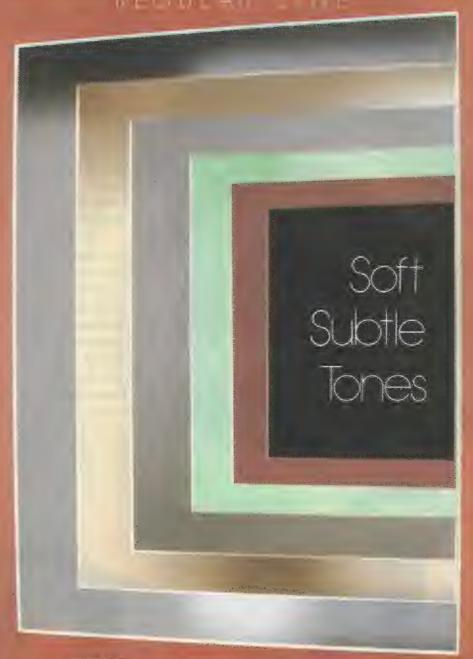
Richmond started his career as a disciple of William Blake. He was part of the group that clustered around the poet-seer and shared his interest in literary and visionary painting. (They proclaimed their own sense of selfworth by calling themselves "The Ancients," a name derived from a theory of the day that ancient man was superior to his 19th-century counterpart.) Richmond's early work is much like that of Blake, including his master's tautly muscled figures swathed in strange, transparent, skintight garments. Blake once told Richmond that "I can look at a knot in a piece of wood until I am frightened by it." For his part, Richmond felt that listening to Blake was like "talking to the prophet Isaiah.'

Richmond's visionary phase was brief. It ended about the time he married and began to feel the need for a steady, dependable income. His first great coup came when he painted the much revered humanitarian William Wilberforce, a portrait that "made me known to a wide circle of excellent people." He went on to do Wilberforce's son, Samuel, the famous bishop who fared so poorly in scientific debate with W.H. Huxley. He painted Samuel-"Soapy Sam" to his detractors-two times. He was deferential at first; less so in later years. In fact, he ignored Wilberforce's impatient demands to set a date for the final portrait, done almost 30 years after the first. Richmond was in no hurry: "It was I who discovered and created the Wilberforce whom the public know, and it will never accept any other." A bit pontifical, to be sure; it's not surprising to find that Richmond, in old age, was called the "Bishop of the Royal Academy.

Probably Richmond's most important friend was John Ruskin. He met him as a young man and instructed him, in an occasional but determined manner, in the principles of art. Ruskin claimed that Richmond first led him to understand the beauty of Venetian color. Richmond, for his part, was bemused by Ruskin's enthusiasms but unnerved by his tendency to put ideas before a visual appreciation of art. Ruskin, he wrote to a friend, "does not kindle so readily at the sight of great works; he has too much . . . theory

Continued on page 33

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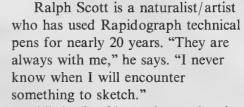
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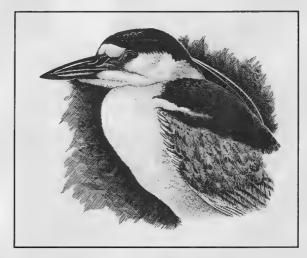
Rapidograph



All the Rapidograph pen drawings of his *River Birds* series (featured recently in a wildlife magazine) resulted from Rapidograph-pen field sketches made during his rounds as Audubon Society Director of the 2,500-acre Ipswich River (Mass.) Wildlife Sanctuary.

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Artist Scott also uses color-ink line in his drawings. Another of his techniques is to add various values of cool grey markers over ink line in a



These drawings by Ralph Scott are copyrighted by the artist and may not be reproduced for any reason without written permission from the artist. All original drawings are 11" x 14" format.

Art... Ralph Scott's river birds

field sketch, quickly recording lights, darks and middle tones to develop a finished drawing back in the studio.

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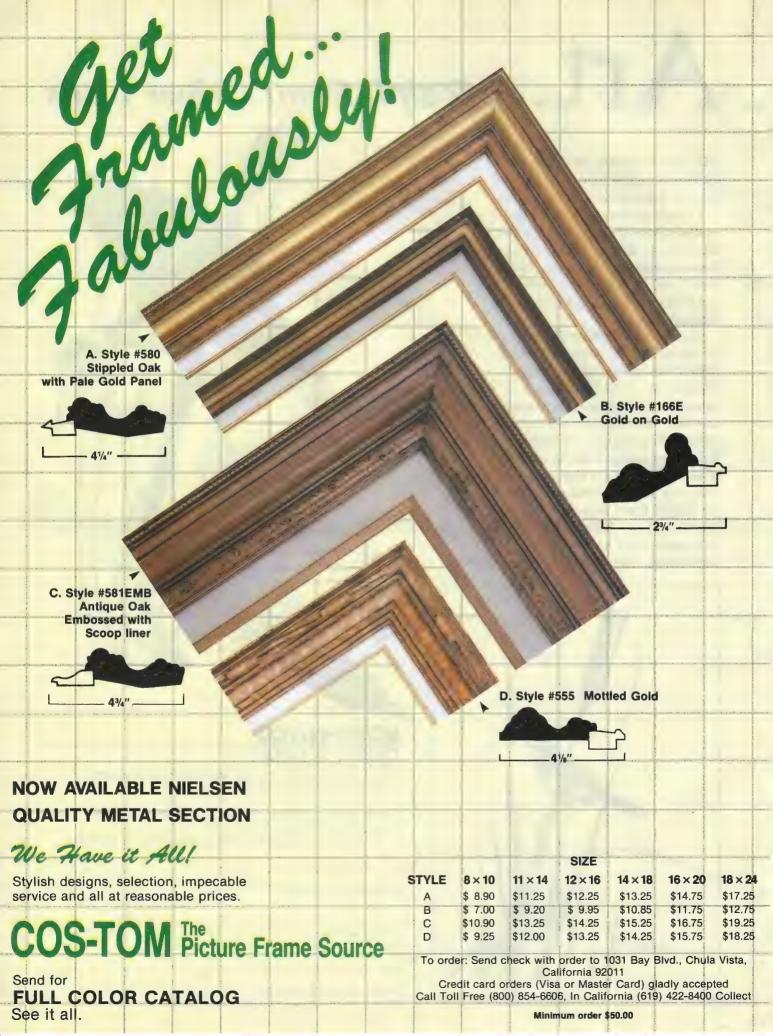
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BOOKS

Continued from page 28

that he must look under or over before he can appreciate the fine things." Richmond saw Ruskin through some of his long sieges of insanity, and Ruskin, who could be like a "demon" when criticizing what he considered the superficial aspects of Richmond's work, later wrote to him to express a "love not wholly clear in its wits."C.M.

Old Navajo Rugs— Their Development from 1900 to 1940,

by Marian E. Rodee, 113 pp., 6 x 9-1/4, 61 b/w illus., 16 color plates; index, bibliog.; University of New Mexico Press, \$15.95, paper.

Marian E. Rodee is the curator of collections at the Maxwell Museum of Anthropology at the University of New Mexico. She is in close contact with the area and the subject of her thesis, the recent history of styles in Navajo rug weaving. She, therefore, realizes that the effort to identify a certain pattern, with a region is an Anglo rather than an Indian mindset. Knowing that present-day weavers are exploring their own past, she is aware that her collected photographs and information are likely to affect future developments just as traders' preferences determined the past. She has accumulated a fund of lore about traders and weavers that enlivens her text. I am especially intrigued by the following account which alludes to so many aspects of the Navajo-Anglo interaction:

"In 1804, in this cave [Massacre Cave at Canyon de Chelly National Monument in Arizona] a group of Navajo took cover from Spanish soldiers on a retaliatory mission against an Indian raiding party. When the last soldier had passed the hiding place, one of the Indians let out a victory cry, whereupon the soldiers turned and fired. Their bullets struck the cave overhang and ricocheted into the shelter, killing all the people within.

"Because of the Navajo fear of the dead, Massacre Cave remained undisturbed for a hundred years until Sam Day, a local trader, entered it and brought to light the weaving that had laid untouched . . . included, among the many woven of plain stripes, some showed the beginnings of more elaborate patterns of terraces and diamonds."

In addition to anecdotal material, Rodee cites a great deal of technical information in her brief, useful book.

M.C.N.





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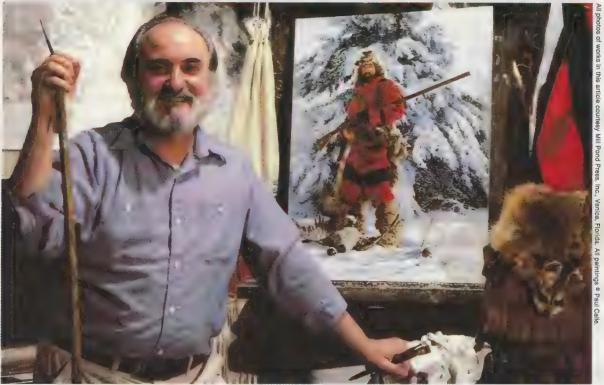
Alternates. You will have at least 10 days to send us your instructions. If you want the Main Selection, do nothing. It will come to you automatically. Payment in advance, however, will save you postage and handling. If you want one or more Alternate Selections or no book at all, just mark and return the Selection Card always enclosed. If the card is late and a book you don't want is sent, you can return it at our expense. You may cancel your membership at any time.





THE AMERICAN ARTIST COLLECTION:

Selection 3



Above: Paul Calle poses near the completed painting in his Connecticut studio. Photo: Chris Calle. Right: A Winter Surprise, © 1983, oil, 263/4 x 201/6.

BY M. STEPHEN DOHERTY

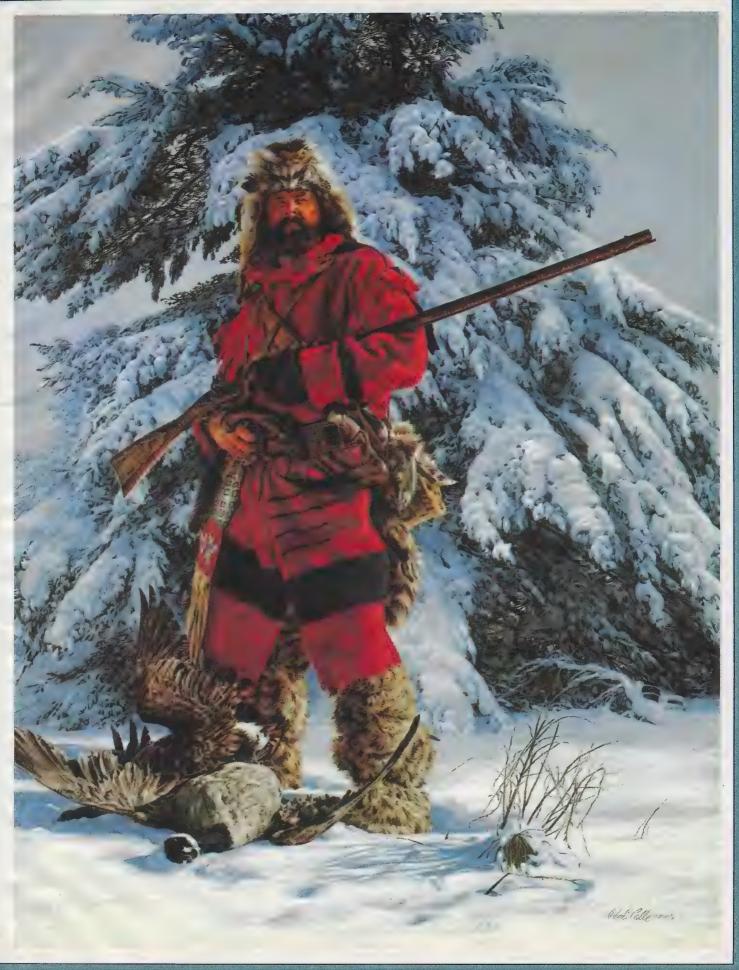
OR THE EIGHTH YEAR, American Artist has commissioned an important contemporary artist to create a painting for the American Artist Collection. This year, the distinguished artist Paul Calle has been selected for this honor, and his commissioned painting, entitled A Winter Surprise, appears in this article and on the cover of this issue. Reproductions of that painting, published in a limited edition, are being offered to the magazine's readers.

Calle is known for the expressive pencil drawings he has produced for commercial ad-

vertisements, U.S. postage stamps, and reproductions issued over the last 25 years. His book *The Pencil* (published by North Light), which details his drawing techniques, has also established Calle as a master of the graphic medium. Indeed, his ability to work magic with the pencil helped him move from commercial art assignments to the fine arts field in the late 1960s. He is now widely regarded for his distinctive drawings and paintings of western subject matter.

Drawing is still the foundation of Calle's work, although the oil paintings which now develop from his popular graphic images are coveted by collectors throughout the country. Each work begins with the photographs and sketches the artist collects during his frequent trips to the southwestern and northwestern states. He researches the subject matter he intends to record

M. Stephen Doherty is the editor of American Artist.



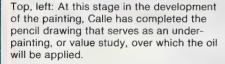












Top, right: Because Calle does such detailed preliminary drawings for his paintings, he is able to work on isolated areas of the picture. In the stage shown here, the figure is almost complete while the background is yet to be painted.



Above, left: The two small photographs of Calle at work in his studio demonstrate his particular way of executing an oil painting. In the upper photograph, he is examining one of the many authentic costumes his model was wearing when posing as the fur trapper. Because Calle works from blackand-white photographs and pencil drawings, his information about color comes from this kind of direct observation. In the lower photograph, Calle is lifting some of the oil paint laid out on his maulstick. He

keeps the paint on this resting stick so that it is near the picture surface.

Above: A view of Calle's Connecticut studio, which is on the second floor of an old horse barn. Note the four porcelain trays on which the artist has mixed the full range of colors and hues required for this one painting. It's also interesting to note the number of bristle and sable brushes he has available.



in his work, collecting original artifacts and written accounts wherever he can find them. He also commissions local craftsmen to reproduce the weapons, clothes, and furnishings once used by the rugged mountain men in the 1800s.

Calle takes these sketches, black-and-white photographs, and artifacts back to his Connecticut studio and begins organizing them into drawings on tissue paper. He uses the transparent paper because he can cut the drawings apart, reposition the elements, add new features or backgrounds, and resolve the composition. Finally, the artist works up a finished drawing, spending hundreds of hours and using dozens of pencils to complete the richly detailed, energetic drawings.

For his oil paintings, Calle again uses his tracing paper drawings to outline the image on a piece of prepared Masonite. Another complete pencil drawing is created on the hard surface and this serves as the oil's "underpainting."



Top: The Breath of Friendship, © 1982, oil, 18 x 25. Private collection.

Above: *View From the Heights,* oil, 30 x 40. Private collection.

Calle mixes a complete palette of colors for each area that is to be developed. Each color is grayed down and lightened in stages, so that the artist has about a dozen values available when painting. Small amounts of these values are dabbed onto his maulstick so that when he is painting, he can lift the paint from the stick and apply it to the picture. This procedure not only saves time, but also prevents the development of eye fatigue, which often occurs when an artist moves back and forth from a palette set on a taboret to a small area of a painting.

While Calle's paintings are not particularly large, they still take months to complete because of the infinite details developed in each area of the picture. He produces so few paintings, in fact, that the demand for Calle's original oils far exceeds the number available for sale—even with prices well over \$50,000.

While few collectors can own original paintings by Calle, millions of people have owned reproductions of his work. In fact, 150 billion copies of a Calle drawing were sold throughout the world. That drawing was of the Apollo 11

astronauts, who were the first to set foot on the moon. It was reproduced on a ten-cent postage stamp from engraved plates that traveled to the moon with the astronauts.

Calle did drawings and paintings of the U.S. space program from its earliest days. Beginning in 1962, he was invited by NASA to witness and record the Mercury, Gemini, and Apollo missions. Much of the work he produced during those historic events is exhibited in the National Air and Space Museum in Washington, DC.

This close association with contemporary American heroes started Calle on a career of recording the achievements of mankind and the heritage of the American experience. Over the last 20 years, he has drawn and painted images of baseball heroes, noble Indians, and rugged mountain men. In recent years, these pioneering fur trappers have been of particular interest to Calle, and a number of his drawings and paintings have recorded the appearance and character of these men who hunted from Canada down through the Dakotas, Montana, and Wyoming.

The stalwart figure in A Winter Surprise is

Continued on page 94



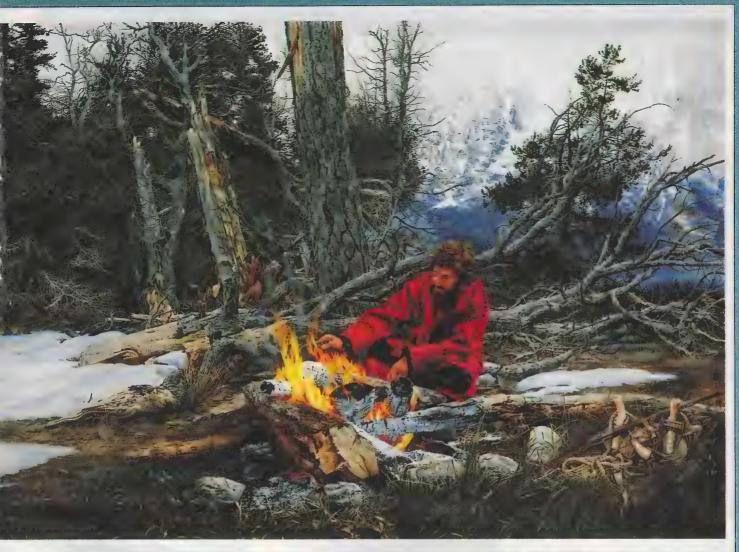
Left: Free Spirits, © 1982, oil, 33 x 30. Private collection.

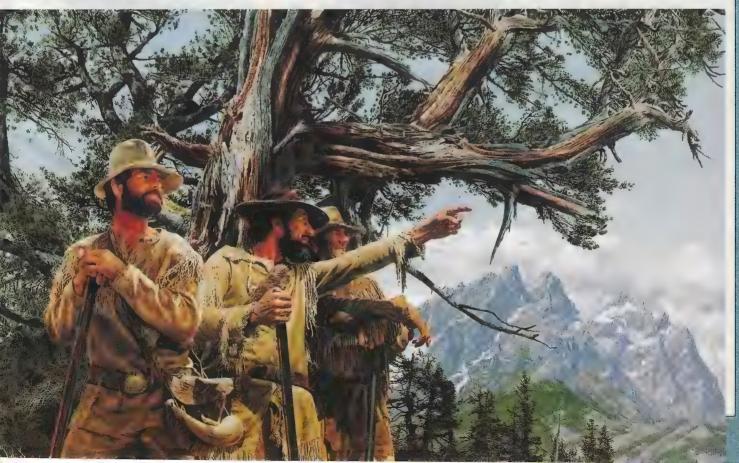
Right, top: Return to Camp, © 1981, oil, 30 x 46. Private collection.

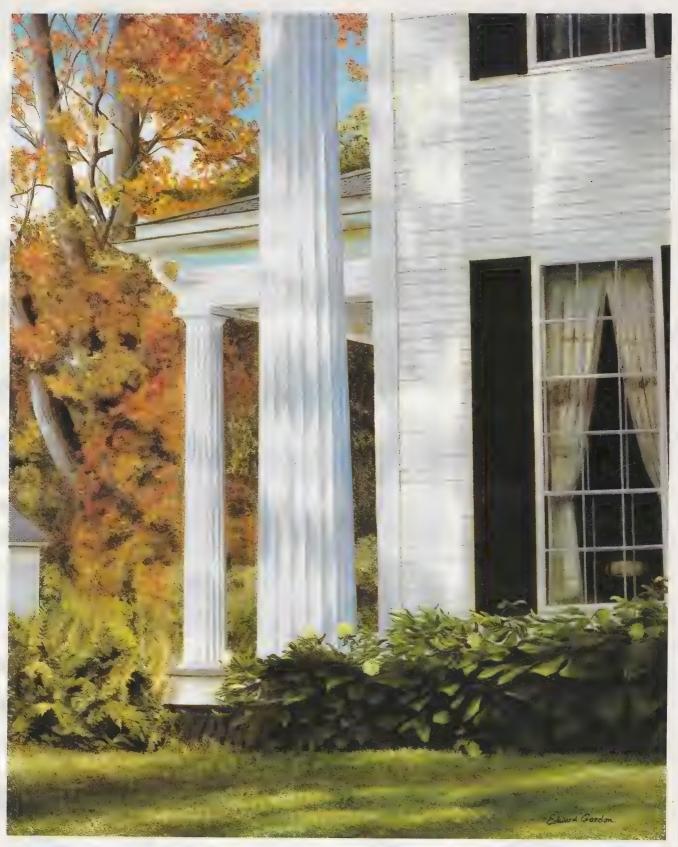
Right: Just Over the Ridge, © 1980, oil, 28 x 48. Private collection.











Opposite page: Curtains #2, 1982, alkyd, 20 x 16. Courtesy Peel Gallery of Fine Art, Danby, Vermont. The soft shadows in the curtains were initially painted darker than desired. The curtains were then glazed several times with a lead white powder and Liquin mixture.

Above: Autumn Morning, 1981, alkyd, 20 x 16. Collection Dr. and Mrs. David Robinson. All the bushes and leaves were painted in one step. The bright areas were glazed on the edges with Naples yellow and rose madder to enhance the illusion of flickering light.

ered with three coats of acrylic gesso are used for a painting surface. If the painting is larger than 16" x 20", the panel is glued to a cribbing to ensure its rigidity. The gesso is applied in alternate horizontal and vertical directions to create a fine weave similar to that of canvas. A thick coat of alkyd white is now applied for two reasons: First, the surface must have good paint coverage at this stage, because the later painting will be done with thin mixtures. Second, dry alkyd white is smoother than the dry gesso and, therefore, the paint flows better onto a painted surface. While the white paint is wet, the brush is dragged lightly across the surface, first in a vertical, and then in a horizontal, direction to create a second weave. After drying 24-48 hours, the surface is sanded with medium sandpaper and then with 320grit sandpaper. The finished surface is slightly rougher than that of an eggshell.

Using a grid and working from photographs and sketches, a detailed drawing is now transferred to the panel. Once the drawing is completed, the grid is carefully removed by erasing or wiping with turpentine. This is especially important for the lighter areas of the painting, as the pencil lines may be visible through the many layers of thin paint.

STEP TWO

Underpainting. The alkyds now marketed by Winsor & Newton have been reformulated and are softer than those originally offered for sale. More important, however, is the fact that the stiffness and drying time of the original formula, as well as that of the new formula, can be controlled by using various media. A few drops of linseed oil or Liquin will smooth out the paint. The linseed oil will slow the drying time, while the Liquin will cause the paint to dry faster.

In this second step, linseed oil is used as a medium with the alkyds for two reasons. First, the paint should brush on smoothly to avoid creating a rough surface. Second, the slower drying time allows easier blending, softening of edges, and extends the use of my palette to two or three days with the use of a palette seal. Although alkyd paint is used in this step to allow faster drying than is possible with oil paint, the use of alkyds in this step is not absolutely essential. Oil paint can be used either by itself or with the alkyds, since the two paints are fully compatible.

The paint is usually applied with a touching or dabbing motion, using soft filberts. My preference is La Corneille synthetic sable brushes which are just

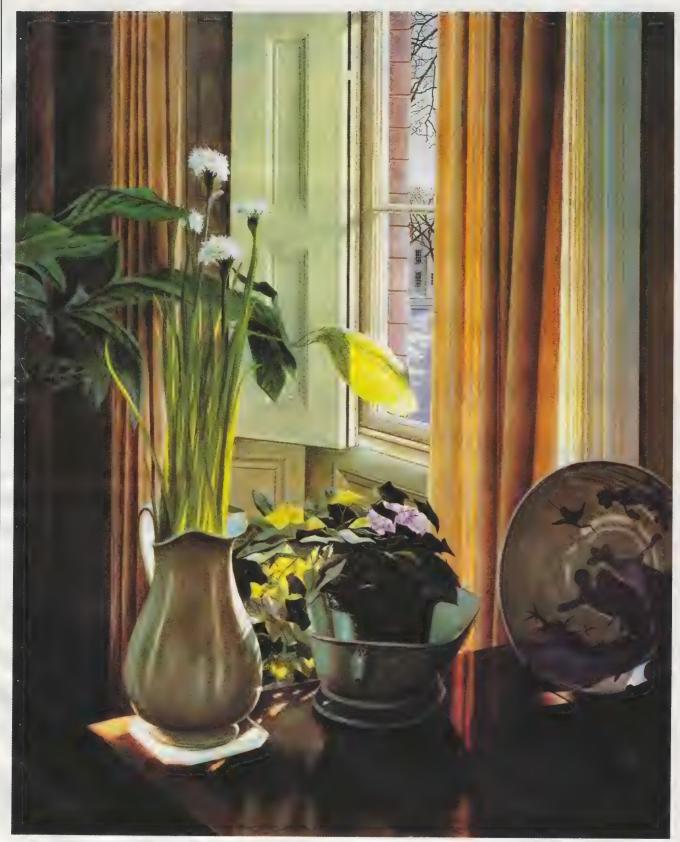


slightly stiffer than sable. I find that sables are too soft to create the desired textures.

My goal for this stage of the painting process is to create a painting that is about 60-80 percent as well rendered as the finished painting will be. The location of objects in the composition is of greater concern now than the fine details within those objects. The straight edges are painted free-hand and will be straightened later. The curved edges, as on the pitcher and plate in Winter Garden, are now carefully done. I attempt to get color reasonably close to what I want in the completed painting, using as a guide approximately 20 photographs of the subject taken with a variety of exposures. However, if some colors aren't working, repainting is not done at this time.

There will be ample opportunities to adjust color as well as shape, detail, or texture in subsequent steps. The completed underpainting allows me to (1) quickly get an idea of what work lies ahead, (2) plan the technique for the next step, and (3) begin to develop color ideas for the completed painting.

When the painting is dry (after 18-36 hours, depending on humidity and the amount of linseed oil used), two or three coats of clear Liquin are applied. Approximately 14-24 hours of drying time are necessary between coats. A 1"-wide soft filbert brush is used in applying this clear Liquin to keep brushstrokes to a minimum. As soon as the final coat of Liquin is dry, the painting is sanded with 400-grit sand-

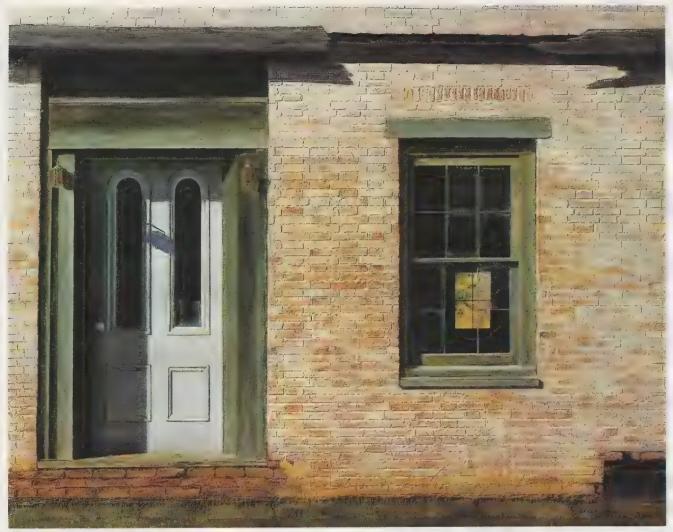


Left: Two details from the unfinished painting, Winter Garden.

Left, top: This detail shows how Liquin was applied in a dabbing technique, which allowed the layer beneath to show slightly.

Left, middle: The straight edges in the curtains and moldings were drawn with a ruling pen, using paint thinned to the consistency of India ink. The edges were softened with a flat brush dampened with turpentine.

Above: The completed work: Winter Garden, 1983, alkyd, 20 x 16. Collection Dr. and Mrs. Antonio Scorza. These plants and sunlit orange curtains presented a wonderful display of color on a winter morning.



Brick House, 1981, alkyd, 16 x 20. Collection Mr. and Mrs. Charles Caserta. The brick shapes were carved into a thick, semidry layer of alkyd white and Win-Gel medium. Coarse sandpaper was used to scratch the surface and give the bricks a more realistic look and also to remove excess paint. Then a series of thin washes was applied to the bricks. This photo was taken using one flash on the left to show the actual shadows created by the textured bricks.

paper to smooth the surface and remove the high spots. If it is too rough, some of the underpainting can be sanded off. (Multiple coats of Liquin are applied before sanding to build up the low areas and to minimize paint removal when sanding.)

STEP THREE

Special Effects and Detail. During this next stage, I use Liquin, and occasionally turpentine, as my medium. I recommend using Winsor & Newton's Alkyds rather than the London Alkyds. The latter contain linseed oil, which slows the drying time and thus affects the paint's behavior. Although the colors are mixed on the palette and are, for the most part, opaque, the Liquin causes the colors to become semitranslucent. It is this characteristic of the paint, together with the accelerated drying time, that allows interesting textures to be created. If the paint is applied in a "touching motion" rather than a brushing motion, the under-

painting will show through in a spotty, irregular way that can be controlled by the amount of Liquin, method of application, type of brush, and timing. Interesting textures can be created by removing some of the paint in one-half hour or less when it begins to get "tacky," using a turpentine-dampened brush, sponge, rag, toothbrush, pot scrubber, or whatever will give the desired effect. An important advantage of using alkyds on the smooth surface is that if one doesn't like some recent work, one can simply take a turpentine-dampened cloth and wipe it off. Any work that was done 12-18 hours or more previously will not be disturbed.

The entire picture is repainted on top of the underpainting developed in Step Two, paying significantly more attention to subtle detail and color value. With the underpainting, rather than a drawing, to guide me and coverage not being a consideration, I can work with thin paints and concern

myself only with altering the underpainting. This step can last for days or weeks. I just keep adding thin coats of paint until I get what I want. Any area that is dry can be coated with Liquin and sanded lightly when dry with 400grit sandpaper. After sanding, the surface is wiped with a turpentine-dampened cloth and then quickly dried with a clean cloth. The result of these repeated coats of thin paint, Liquin, and sanding is a progressively smoother surface. If I get paint accidently in the wrong place or go over an edge, I simply clean up the unwanted paint with turpentine. This process allows one to work with speed without sacrificing neatness.

All the straight edges in Winter Garden, including those in the curtains, window moldings, shutters, outside house, and tree limbs, were done using a ruling pen. When I mixed the colors for these areas, I made more than was necessary. The excess paint mixtures

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EXPERIENCE THE SPIRIT OF ARTS

The timeless appeal of comedy, grace and art are part of your cable television excitement for November on **Qrts**



A PORTRAIT OF GISELLE.

The history of "Giselle," the greatest of all acting dancing roles for the ballerina, is highlighted with performances featuring eight of the great "Giselles" of the century. Sir Anton Dolin, who partnered seven of the eight "Giselles," is host for this Oscar nominee documentary. Wednesday, November 16, 9PM.

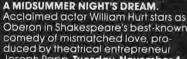


AT THE MET: VOYAGES: The Journey of the Magi. Jerusalem and Bethlehem form the backdrop of a trip filmed with host Karl Katz along the trail of the three Magi, from Judaea to their encounter with the Infant Jesus Highlights include various interpretations of that famous voyage by artists through the ages and the origins of frankincense and myrrh, gifts from the Magi to the Christ Child Monday, November 7, 9PM.





FIRST EDITION. Maureen Howard, author of "Grace Abounding," talks about the coming of age of her characters on this popular, in-depth literary series hosted by book critics John Leonard and Nancy Evans. Friday, Novem-ber 4, 10PM (and every Friday at 10PM.)



Oberon in Shakespeare's best-known Joseph Papp. Tuesday, November 1,



ARTS AT SOTHEBY'S: THE LUBOSHEZ COLLECTION

The preparation and sale of Captain Ferris Luboshez extraordinary collection of Chinese art at the world's best-known auction house. Solheby Parke Bernet, Captain Luboshez reminisces about his collection as the behind the scenes auction excitement mounts. Monday, November 28, 9PM.

NIGHTCAP: A Comedy Special. Sid Caesar, Carl Reiner and Mel Brooks reminisce about the golden age of TV comedy in this unprecedented visit with hosts Studs Terkel and Calvin Trillin, complete with clips from "Your Show of Shows." Sunday, November 6, 9PM.



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THE WATERCOLOR PAGE

Vita Engle



Nita Engle was born in Marquette, Michigan, which is located in the state's Upper Peninsula. Engle attended Northern Michigan University and Roosevelt University (Chicago) and studied for four years at the Art Institute of Chicago. Her background has been in both color and design: she has worked for a wallpaper company and, for ten years, in a Chicago ad agency as a layout artist and then art director. Since 1967, she has been a full-time watercolor illustrator for such national publications as Playboy and Reader's Digest.

Accepted for membership into the American Watercolor Society (AWS) in 1969, she has exhibited in most of the annuals. She received the Strathmore Paper Award, AWS annual, in 1977. Her work has been included in the Detroit Institute of Arts All Michigan Show in 1980; and the New York Historical Society 1976 Bicentennial Show, "200 Years of American Illustrators." Her work has been accepted into the Reader's Digest Art Procurement Program. A regular exhibitor in the Society of Illustrators Annual Show in New York since 1970, she has received several merit awards.

Seven of her works have been accepted for limited-edition reproductions by Mill Pond Press, Inc., in Venice, Florida.

A lecturer, critic, and teacher, Engle holds workshops and seminars.

To devote herself to her art, Engle secludes herself in her studio on Lake Superior six months of the year.

SEVERAL YEARS AGO, I illustrated a story in which a character made a statement that has had a strong impact on me. He was an art collector in the story and he said, in effect, that "a painting should take you into its own existence." Although this can be interpreted in many ways, I realized it was something I could use to formulate a theory for what I had been trying to accomplish in my work for years. I call it "illusionism." To paraphrase the collector, my goal is to take you into the landscape through my painting. I want you actually to be there, although briefly—to be as fully engaged or engrossed in the painting as you can be in a book, far away in a different land; to make a space where there is freedom for the mind to wander. This goal was completely instinctive in earlier years. It is now, with more maturity and experience, a conscious direction.

A reviewer once said of a watercolor I painted, "What seems to be a forest, on closer inspection, has not a single tree in it, but a series of small areas, each abstract. When viewed as a whole, they make a realist land-scape." This theory of painting does impose certain limitations. For example, expressive calligraphy in the sea or sky—any obvious brush-stroke—destroys the feeling that one is looking through the paper.

I have always loved direct painting—the awareness of looking at paint, rather than a scene. It is fascinating to see "the mark of the tool"—the clearly evident connection between the mind and hand. However, this is not my way. For this reason, I have become an indirect painter and, from this perspective, all my methods have evolved.

The first and all-important way to achieve an illusion of reality is by using light to define form. I long ago realized that light is usually what attracts me to a subject, and it is often the center of interest in my work. To use light in an effective way, one needs to develop techniques for edge control, which is an important part of my work. Using hard- and soft-edge whites, losing and retrieving edges, contrasting large areas of abstract textures with finely detailed edges—all are ways of painting with light. Design, values, color transitions, and textures are used to strengthen the illusion.

Illusion obviously cannot be achieved photographically, as it requires a long process of selecting elements. However, good factual information is essential. I use notes, sketches, color transparencies, black-and-white shots . . . whatever the scene dictates. I determine color later in the studio as a part of the whole. I gather all my material directly from nature, because nature is so incredibly complex, mysterious, changeable, and infinite, and because I do not paint anything I have not personally experienced.

When I am moved to paint a scene, I analyze exactly what attracts me, and therefore am able to use whatever power I have to emphasize that attraction in the painting. I try to isolate what is sending the strongest signal to me. I have noticed paintings that have become standardized; art becomes general. To me, this is a contradiction in terms. The elements of a landscape (trees, grasses, etc.) must "live" in the scene. They are not interchangeable, but are always unique to that particular moment in time. In his poem "Jerusalem," William Blake said, "Art . . . cannot exist but in minutely organized particulars." I believe in sorting out not the general, but the specific and individual.



When I have gathered my material, I make some careful preparations. Hard-edge white areas have to be saved, since I do not use white or any opaques. I use resist as a positive tool, and selected areas of detail are carefully drawn, keeping in mind how the light is going to define them. I think this procedure enables me to create a loose painting, because I don't have to be constantly tightening with paint.

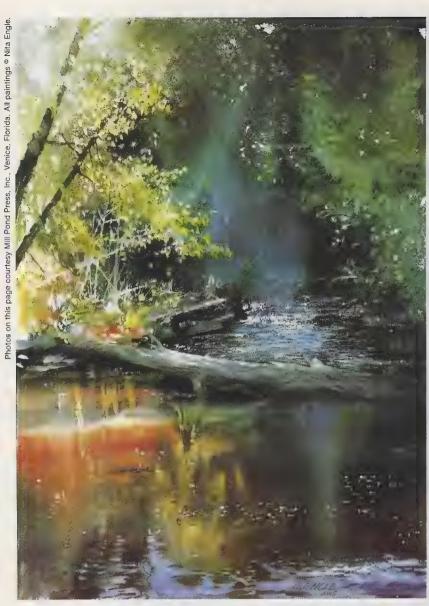
I use 140-lb. d'Arches cold-pressed stretched paper with staples, which has dried overnight. I then apply two-inch white masking tape all around the paper, which serves many purposes. It can always be wiped clean (I find I cannot make design decisions with paint all around the edges). It gives the effect of a white mat, and so I can also try my colors on it. Moreover, since the painting is often upside down, with water running all over, the tape can be wiped clean, keeping the edges smooth.

It has taken me 15 years of experimentation to develop my palette. I use Winsor & Newton paints and, with only a few exceptions, I use the primary colors, each in cool and warm: four blues—French ultramarine, cobalt, Antwerp, and cerulean; two reds—Winsor red and cadmium scarlet; two yellows—Winsor yellow and aureolin; plus brown madder alizarin and Payne's gray. I have eliminated all stainers, all sediment colors—anything that will interfere with my goals. I mix all my own greens, browns, etc., which makes the placement of the colors on the palette very important. I use a large butcher tray with no divisions.

I have found that mixing my own colors has many advantages. Everything is made of the same few colors, so the same colors are in everything, which gives the painting an intrinsic unity. There is no need to introduce colors artificially to tie a work together—they're already there. Also, since the colors mix well with each other, it is unnecessary to think of formulas.

Quiet Waters, 1983, 17½ x 23¼. Private collection. Photo courtesy Mill Pond Press, Inc., Venice, Florida. I did the preliminary studies for this watercolor while drifting around in a canoe. Floating over the almost motionless reflections on this beautiful still lake in the vast silence of the north country, I felt I had become a part of the painting.

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Left: House by the Sea, 1981, 24 x 18. Collection Mr. and Mrs. Edward A. Nelson, Jr. I am attracted to the quality of light on houses near the sea—how the light glitters on windows facing the sea and, in this work, how the light in the gardens glows through the sea mist.

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For brushes, I use several good Winsor & Newton rounds, a long rigger, some Chinese, and anything else I can think of that makes a mark. Somewhere along the line, I began to use a Windex spray bottle (filled with water). It has become the single most important tool I possess!

All these preparations usually heighten my excitement. My methods always remind me of a Japanese haiku by the poet Issa: "Sun melted snow . . . /With my stick/I guide this great/dangerous river."

Painting a watercolor is really "playing" with water, especially during the first wash. The exciting thing about watercolor as a medium is that it moves. From the moment the paint is applied, anything can happen. I like to set the stage so that I can watch it all happening, almost by itself.

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The Colors of November, 1980, 26½ x 34½. Courtesy the Reader's Digest Ass'n, Inc. This river, which runs into Lake Superior, is literally my backyard. I have painted it in all seasons, but I think late fall is best when the subdued colors are more exciting and the bare bones of the land-scape are exposed.

A CONVERSATION WITH STEPHEN ACOUNTY

N DEERFIELD. Massachusetts, fall is like something on a calendar. It's too good to be true. But there it is. Stephen Maniatty lives off the picturesque main street, on a lot planted with flowers, evergreens, and silvery birches. His wife, Helen, is the resident gardener. Maniatty's studio is attached to the side of the house. Rustic outside, the inside is stained a rich green. Two huge windows dominate the north wall, stairs lead to an upstairs storeroom, and a fire burns in the fireplace. Behind the nearby sofa is a grand piano, covered with a paisley spread. Scattered among the pipecleaners and Oriental figurines are magazines, catalogs, scrapbooks, and awards. The back wall is filled with his landscapes and flower paintings, hung in two rows.

Wearing a green shirt and matching corduroy pants, Maniatty moves brusquely about the room. He's a comfortable-looking man and seems to enjoy the conversation as he puffs on his pipe and occasionally prods the logs on the hearth. After one especially vigorous prodding, he walks to his studio easel and points to the palette. He explains that he always puts out the same colors, arranging them along three sides of the mixing area. Starting in the upper right-hand corner and moving counterclockwise, they are: Permalba white, lemon yellow, cadmium yellow medium, cadmium yellow deep, orange, cadmium red light, cadmium red deep, madder deep or rose mad-

Charles Movalli is a contributing editor of American Artist. He has edited books for Watson-Guptill Publications. He paints and has a studio in Gloucester, Massachusetts. Movalli runs workshops in Gloucester and around the country.



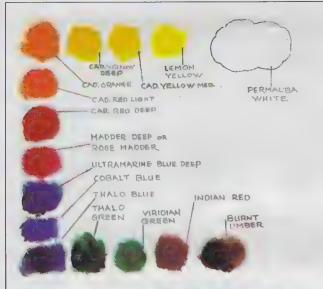


Above: Daisneyland #1, 1968, oil, 25 x 40. Collection Helen Allis Maniatty. The artist quickly painted this arrangement of daisies, buttercups, and Queen Anne's Lace in his studio. The painting was awarded a gold medal in 1968 by the Rockport Art Association.

Right: This detail of Daisneyland #1 shows how Maniatty has captured a quick impression of the flowers, "inspired by the little faces of flowers in all their dancing characteristics. Some you see and some you think you see," he says.

hotos of works in this article by Hale Johnson.







Top: The placement of the two Thalo colors on Maniatty's palette can be seen.

Above: This quick sketch is an example of how the artist begins to compose a subject on canvas.

Opposite page: March Meadow, 1962, oil, 25 x 40. Collection Helen Allis Maniatty. Painted during an early spring morning in Old Deerfield, Massachusetts, this scene depicts the peaceful valley near the Pocumtuck Mountain.

der, ultramarine blue, cobalt blue, Thalo blue, Thalo green, viridian, Indian red, and burnt umber. Maniatty says that he "curses" the staining Thalo colors. but can't do without them. "I paint a lot of green," he notes, "and Thalo green mixed with white and a touch of lemon yellow is wonderful for highlights-it really makes them sing." The yellows also help mix a variety of greens, in Maniatty's opinion "probably the hardest color in the world to handle." His least used colors are umber, burnt sienna, and Indian red. As far as color mixing is concerned, he has no particular formulas—"just whatever I come up with. A lot of it happens accidently." He looks at you sharply: "You know: accidents in painting are the best things in the world. Once in awhile, for the fun of it, I throw on some pure color—just to see what it will do. If it works, I leave it. That makes for richer color-and more quality."

Maniatty's medium is composed of nine parts turpentine, one part damar varnish, and a touch of stand oil. Too much stand oil makes the paint too slippery. "The medium is little more than a brushwasher," he explains. "I use what's left in the brush after I've wiped it with a rag. The paint has lots of oil in it, just as it comes out of the tube. On a cold day," he adds, "I use less varnish and no stand oil. The predominance of turpentine keeps my paint loose and fluid."

For most of his career, Maniatty worked on a toned canvas. "I learned the method from the muralist Augustus Tack. When he did a portrait, for example, he'd first go over the canvas with viridian green so that the cools would come through on the face. I sometimes use colored grounds today, but I'm getting lazy in my old age. I take the easy way out and use plain canvas. I once had lots of them around in different colors. Then I could choose the prepared canvas that best fit the day's subject."

Maniatty never draws on the canvas with charcoal. "I use the Rockport method," he says. "I sketch in the composition with turpentine and a bit of blue or umber. I used blue when I was under the influence of Frank Brangwyn. I was introduced to his work by Thurston Munson, a muralist who'd studied with him and whom I assisted while I was still in high school. Brangwyn, you know, was one of the most colorful painters who ever lived. He was a great designer and draftsman, and there was great fluidity to his work." Maniatty pokes at his pipe. "I began to use umber when I started to work outdoors; it was easy to cover up."

He moves towards the fireplace, talking as he goes. "At the beginning," he continues, "I'm not exactly sure how the composition is going to turn out. I change it as I paint." He points at you with the stem of his pipe. "I tell students to write the word 'squint' on the back of their paint boxes. When you block in the picture, eliminate everything but what you see with your eyes half-closed. Look for the contrasts.



Stand on your head. Look between your legs. See the masses and start by laying in all the big dark shapes. The reflected lights come later. Don't worry so much about the specific color. Think in terms of warm and cool: warm green, cool green; warm blue, cool blue. See what I mean? Don't get too heavy with the pigment at the beginning, either. Then load your lights at the end. And keep your color clean!"

Maniatty develops the canvas as a unit. His darks go in as solid darks; if there's a light within it-a tree trunk, for example—he uses a rag to wipe in the shape. After ten or 15 minutes, this block-in is tacky. and he can paint into it. At this stage, he feels, many students have trouble. "Paint scares them to death," he says. "They're afraid to mix color and put it on the canvas. But you're dead when the paint controls you; you have to control it. It's just a brush, just paint—it can't bite! If you don't try, you're sunk. So have some fun. Better lots of failures than no beginnings." Maniatty admits that this fear is natural, and that it becomes less marked with experience. "After you get over the problem of fighting your materials, you just sing a song. I know I have something when I feel I've sung my way through a painting without worrying about technique."

Maniatty grew up during the great days of outdoor painting, and he's dedicated to the plein air tradition. He's been rained, hailed, and snowed on. All the paintings in his studio were done on-the-spot,

with the exception of the flower pieces, most of which were done indoors. "The shame of things to-day," he says, "is that so many people are working in the studio—from slides. A slide is not what you see in nature. It's just a snap of a button. When you paint outdoors for three or four hours, you experience changes, see color, and feel the heat of the sun. You get that feeling into the warmth of your lights and the coolness of your shadows."

Maniatty clenches his fist to emphasize the point. "Light is always the most important thing in my work. I like the power of backlighting and the drama of light in the early morning and late afternoon. But," he quickly adds, "there's nothing wrong with noon light—or with the subtle light of an overcast day. Some painters have to have sunshine; they need big contrasts. Their pictures catch the eye and do well at shows; the judges can't overlook them. Such artists are agitators in paint! But there's poetry in nature, too; and the subtleties are often as important as the drama. I admire anyone who can tackle a gray day, a day with frost or humidity in the air—and get it! A painter like that has a bit of Wordsworth in his or her soul."

Maniatty gestures towards the paintings on the wall. "So I try all of it. Sometimes I fail. I've come back empty-handed plenty of times! But that's nothing to be ashamed of. If I mess up, okay; I take the canvas off the stretchers, throw it in the fireplace,

and hope I'll get it next time. I've burned as many as I've saved," he says, shrugging his shoulders. "The important thing is that, if you see something and it hits you, you have to have guts enough to give it a try. Figure out what causes the effect. Then exaggerate it—give it a kick!" He pauses for a second. "Sometimes, you know, the Lord does the trick for you: things happen suddenly outdoors that are more dramatic than what you planned to paint. It's as if He's giving you a special opportunity to see the beauty of the subject. But you have to be there," he adds, chuckling to himself, "ready to grab the effect!"

Twisting in his chair, Maniatty looks out the towering studio windows. "I love to do skies," he continues. "It must be the old Greek gods stirring within me, Zeus and Apollo. The sky gives me a religious feeling. For all I know, maybe God is up there! The sky gives me a respect for the bigness of the universe and for the fact that everything that grows comes from nature. It's my New England



birthright and a feeling I share, probably, with the primitive Indians."

Maniatty can be equally moved by a less spectacular corner of the world: "There's a spot nearby—almost a swamp—that's like home to me. I've painted it for 40 years, in every season. But every-time I go to it, I see something different. It's hard to explain," he says. "Something about it makes your heart quiver." He chuckles quietly. "It's like falling in love with a woman."

Maniatty takes a few more pokes at his pipe. "Greeks are very individual people," he continues. "They never work for anybody else—if they can help it. They have their own businesses. I'm like that: I don't want to do what everyone else is doing. A painter has to believe in him- or herself, be honest, and stick to his or her guns. The critics might make fun of you and call your work 'old hat.' I know the feeling. But I've done what I've had to do. My parents came from Greece, land of the classics," he repeats. "I know a little about my heritage, and I think if Plato said something, it must be right." He

Continued on page 105



Above, left: Wet Pasture, 1983, 25 x 34. Collection the artist. "This subject is one I see out of my studio window almost every spring, when the snows melt from the mountains and flood the farms," says the artist. "The poor farmers fight to keep the animals fed."



Don't Fence Me In, 1972, oil, 25 x 36. Collection Helen Allis Maniatty. "My wife is a garden nut," says the artist. "She has certainly inspired me in my flower painting because I am surrounded with gardens and house plants. I have tried to render these flowers in my way—not as soft, sweet things but alive with dimension."



BY LORI SIMMONS ZELENKO

USUALLY wind up painting the anonymous hotel rooms I am staying in," says Morley Safer, referring to his small watercolors. "In some ways, I think the hotels are as interesting to paint as the chambers of the Palace of Versailles. The people who pass through these rented rooms don't leave behind anything that gives them a warmth or personality. There is a sadness and a loneliness that intrigues

Lori Simmons Zelenko is a New York-based writer who frequently writes on the arts for American Artist and other publications. me, and I try to capture that."

Most people take it for granted that all motel rooms are alike. "Indeed, I have had to pick up a phone and call the operator in the middle of the night to find out where I am, because there's nothing to indicate where I might be!" Safer continues. "But like anything that seems the same, hotel rooms are really not the same. There are subtle differences, even though some of the differences may be in the most boring kind of motel decoration—the ceiling molding or the plastic trimmings. The rooms are anonymous until you move into them. Then, for the few hours you inhabit them, they lose their identity and take on yours." Safer's small watercolors of hotel interiors were the subject of his recent show at the Irving Feldman Galleries in Southfield, Michigan, which opened in late Octoher.

In Safer's spacious office at CBS. books practically tumble off their shelves, their subjects as practical and diverse as government reports on Vietnam and Anthony Hayden Guest's topical murder mystery, Bad Dreams. Major broadcasting awards dot the bookcase behind Safer's monumental wood desk-some won for his reporting in Vietnam, where he opened the CBS Saigon bureau in 1965; others for outstanding segments during his 13 seasons on 60 Minutes. Chief of the CBS News London Bureau (1967-1970), Safer covered British events. fighting in the Middle East, the Soviet invasion of Czechoslovakia, and the Continued on page 94



PATRICIATOBAC

BY ANN GERACIMOS

IF SHE had been given unlimited means for her show last month at the Kornblee Gallery in New York City, Patricia Tobacco Forrester would have had each of her three outsized landscape fantasy paintings mounted in Oriental fashion on folding screens.

Her screens comprised roughly half the show. Entitled Rock Creek Park Fantasy, The Blue Pool, and The Yellow Pool, each is made up of six panels. The latter two are scenes of water lilies done in Washington's Kenilworth Aquatic Gardens. All three are huge panoramas presenting contrasts between glacial and tropical fairylands that take up entire walls.

Forrester is a hardheaded mystic—tall, blond, and intense. She says she never set out deliberately to make Oriental references in her work; when she moved to Washington, DC, two years ago and encountered the Freer Collection, she realized how carefully plant and tree forms in Oriental art are portrayed and with what clarity. They are "pushed beyond realism in a way that makes them more emphatic," she says.

Forrester is the inheritor of a kind of East Coast tradition, out of Yale University and the New York art world, who went west to California to develop her own style. eventually choosing to live in Washington, DC, because she found it suited her. In the East, she feels she is closer to good museums and to art's historical traditions. With galleries both in Washington and New York, she doesn't worry about not being in any geographical mainstream; she goes to New York once a month. She is independent, living off what she does, taking only occasional supplementary teaching jobs on the side. Her "heroes" include the Flemish painters (especially Rogier van der Weyden), Charles Demuth, and Matisse.

Her works are like landscapes

Ann Geracimos is a free-lance writer living in Washington, DC, who has written for such magazines as Art in America and New York.



CO FORRESTER





under a microscope—sensuous. thriving images of trees, plants, and flowers in gorgeously imposing colors and forms. She paints from life; she never uses photographs. Her paintings have always reflected her appreciation of what she calls the "very painterly art-ists," such as de Kooning and Diebenkorn, in whose works the brushstrokes are part of the painting. Paint builds volume. "I now prefer when paint lies and settles in ways that suggest or make form. Manet did that. When he painted faces, he didn't do them by layers but, rather, directly, with a freshness of paint."

Regarding her future direction, she says she wants a more peculiar atmosphere to result from the way she examines and juxtaposes forms. Further, she would like the divisions of her multiple-paneled paintings to assume a more emphatic role in the iconography. Three or four years ago, she impulsively painted a magnolia blossom on a tree for the sake of its contrast with the stark tree trunk. "I like contrasts: winter branches with something fragile on them," she says. A vermilion tropical blossom

Nympheas and One Victoria Regia

(two panels), 1982, watercolor, 40 x 52. Courtesy Hospital Corporation of America, Nashville, Tennessee. Photos of works in this article courtesy Kornblee Gallery, New York, New York



in a wintry Rock Creek Park scene, for example, provides an element of surprise, a flower coming into the picture plane from an unexpected place.

Her landscapes are personal fantasies, quite different from the images with which other realist artists such as Philip Pearlstein are identified. Like the works of Joseph Raffael, with whom she is superficially compared, her images are more romantic and concerned with the conventionally beautiful.

Her screen, or panel, system developed out of necessity, since she found it difficult to handle paper larger than d'Arches Double Elephant paper out-of-doors without giving up control to the elements. Occasionally, she has lost control to the human element, such as when a group of young toughs pushed her into a lily pond. Her painting, however, escaped harm.

Born into a Hatfield, Massachusetts, farm family (Tobacco was the family name, evolving from Tobacinski, her Polish grandfather's surname), she received a scholarship to Smith College, graduating with a BA, Phi Beta Kappa, in 1962. Her mentor there was Leonard Baskin, a demanding teacher: "I was derivative, doing screaming angels, for the time I was there," she reflects. She won early recognition in college shows. Smith College awarded her a first-year scholarship at Yale University, where

she was introduced to some of the forerunners of the current realist movement: Neil Welliver, Philip Pearlstein, and Alex Katz.

The summer before her graduation from Smith, she attended Yale's Summer School of Music and Art in Norfolk, Connecticut, and was exposed for the first time to such promising and ambitious students as Chuck Close and Brice Marden. "Yale was good for me," she says in retrospect. "I was naive about the contemporary art world, despite the A's I got in art history. I began doing representational paintings from life then. I was earnest and awkward, but determined to learn my own way." Katz, Pearlstein, and Welliver encouraged her struggles in an environment where abstractionism (both expressive and minimal) was the cliché of the mo-

"I learned to be tough and honest and unafraid. But most of us at Yale had a sense almost of being chosen. With so many New York artists coming through, we felt that if we could succeed there, ultimately we could do anything," she says.

Her watershed time, she feels, was her show at the M. H. de Young Memorial Museum in San Francisco in 1977, where she had gone with her first husband, an architect, to live after she finished at Yale. Between 1967 (when she won a Guggenheim

The Blue Pool

(six panels), 1983, watercolor, 40 x 180. Courtesy Kornblee Gallery, New York, New York.



Foundation Fellowship in printmaking with Baskin's help) and 1982 (when she moved to Washington, DC), she held residencies at Yaddo, Hand Hollow, and the MacDowell Colony retreats.

She drew from her youngest days, using characters in books for models: "They were my world, my friends, those drawings." Her parents neither encouraged nor discouraged her. "They wanted me to have a 'safe' life. I was good in math and it was assumed I would become a math teacher, but I knew Smith had a good art department as well," she says. She left New England "to experience the world; there was a lot going on I didn't know about."

The Guggenheim gave her \$3,600 to live on, and Golden Gate Park became her studio. But 14 years later, the East lured her back. She felt "more connected here. I always felt the West Coast attitude was concerned primarily with whimsy or satire. I never quite fit in there. My imagery was too straight for San Francisco tastes. I really didn't become successful financially until I showed for the first time in New York, in 1975." Another important connection was the late Gene Baro, then acting curator of prints at the Brooklyn Museum, who sent her to the Washington dealer Barbara Fendrick.

Recognizing that she needed to be

around people, she chose active Washington as her home, relying on its many parks and gardens to provide her with landscape subject matter in an urban environment. She is widely represented in collections and shows across the country and has taught in California, Iowa, Ohio, and Illinois (Chicago). She was a guest artist in a Florida gallery last year and will be a working resident in Hawaii this January in conjunction with an exhibition at the Contemporary Arts Center in Honolulu. She has traveled around the world, including South America and Asia. She travels wherever her impulse tells her to go-primarily to the tropics, places abundant with exotic flowers and trees.

In Washington, she haunts parks and greenhouses, the latter particularly in the winter. Her goal in good weather is to be out by 9:30 a.m. and to work for seven or eight hours. Wind is a problem, and while light is also, it becomes many times the subject of the painting and therefore presents a fascinating problem.

"There are two parts to making a painting," she says. "The intuitive, impulsive part; and then the standing back, evaluating part—finding the sense of what is going on. Teaching helped me with that." She paints standing before a sheet of paper, 25" x 40", pinned to a slightly raised easel with a plastic bag covering the bottom

Hand Hollow: Path Between Birches

(four panels), 1980, watercolor, 52 x 80. Collection Richard Ekstract.



half. A kitchen plate holds colors and a large container of water sits on the covered edge. She uses a sable brush.

She used to paint only what she saw; now she often superimposes interesting objects on top of others—a leaf, a branch, or a flower, such as an orchid that is a natural parasite in Sarasota on top of a winter tree in Washington. "I get abstract ideas while I work," she notes. "Sometimes what I want exists in my mind before I 'find' it with the brush."

"The medium takes over," she once said in a television interview done in Florida. "I like the risks that occur when I can't always plan. Accidents impose themselves on the work. Watercolor behaves organically, like the form." Joining sheets together helps her to attain a larger scale and heighten colors.

She makes pencil marks only to note edges of corresponding forms on neighboring sheets. A 40"-x-50" painting takes 30-40 hours, including touch-up time back in her apartment. Standing in a Washington park on a cold, lackluster day, she faces the sun with the tree trunk, her model, slightly over her left shoulder.

She works from the top down, the

opposite of how things grow. She tries to paint each area with sufficient intensity and richness of color so that successive glazings are unnecessary, feeling that additional coats of color would diffuse the immediacy of the brushwork. Some days, the high humidity forces an early retreat. The paper becomes too sodden and colors run together into indistinctness.

The surfaces in her apartment are covered with cherished objects, set like pieces at an exhibition. Her own unfinished work hangs among them. (Most are multiple-paneled, since only occasionally does she do a single-sheet painting.)

Her combined studio-apartment mirrors her life and style: it is spacious and harmonious, decorative and deliberate, a striking amalgam of the practical and the serious. Friend and sculptor Joan Danziger says, "Her taste is very good. She likes things that are solid and have a lot of depth. She is much more sophisticated than a lot of other artists in Washington; she has been treated generously and can be generous to others in turn. She is her own person, a watercolorist of flowers and trees, and it is hard to be that so consistently." •

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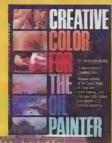
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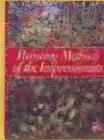
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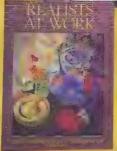
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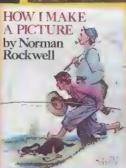
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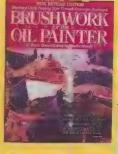
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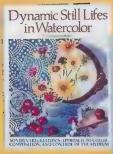
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FLORIDA, CORAL GABLES. 21st Ann. Coral Gables Art Show on Miracle Mile. Jan. 27-29, 1984. Media: wclr., oil, Gnow on Miracle Mile. Jan. 27-29, 1984. Media: wclr., oil, acryl., mixed, sculp., graph. & photog. Juried by slides. Cash awards and ribbons (a limited # of craft exh. will be accepted, no awards in that category). Fee: \$75. For application, write: Coral Gables Chamber of Commerce, 50 Aragon Ave., Coral Gables, FL 33134 or 305 446-1657.

**FLORIDA, GAINESVILLE. Santa Fe Community College Springs Arts Festival. Apr. 7-8, 1984 at Sidewalk Festival, Downtown Gainesville. Open to all artists and craftsmen. Media: all. Juried by sildes. \$7,000 in cash & purch. awards. Fee: \$5 applic. fee/\$40 space. Commission: none. Entry cards/sildes due Jan. 27, 1984. Write: Lona Stein, Spring Arts Festival, P.O. Box 1530, Gainesville, FL 32602 or 904 377-5161.

*FLORIDA, KEY WEST. Key West Art Center, Inc., Old Island Days Art Festival. Feb. 25 & 26, 1984 at Mallory SQ. Open to all US artists. Media: all orig. wcfr., oil, acryl., pntg., hard sculp., photog., & mixed (no crafts). Jurica by slides. Cash & purch. awards, ribbons. Fee: \$50. Commission: none. Entry cards/slides w/application due, Jan. 10. Write: Florence Recher, Dir. P.O. Box 2145, Key West, FL 33045-1245 or 305 294-0431/1241.

**FLORIDA, MIAMI BEACH. Miami Beach 10th Ann. Outdoor Festival of the Arts. Feb. 11 & 12, 1984, outside Miami Beach Convention Center. Open to all artists. Media: all orig, work only. Juried by 3 slides. Cash & purch. awards, ribbons. Fee: \$125 (refund to artists not accepted). Commission: none. Entry cards/slides/fee due Dec. 1, 1983. For application, write: Miami Beach Fine Arts Board, P.O. Bin "O", Miami Beach, FL 33119 or 305

FLORIDA, STUART, 6th Ann. Festival of the Arts. Feb 11-12 at Indian River Plantation. Original work only. \$3,000 in cash awards. Fee: \$40. Closing date: Jan. 15, FIRM. Encl. SASE, Write: Ruth Bowman, 3608 NE Jeannette Dr., Jensen Beach, FL 33457

FLORIDA, TEQUESTA. 20th Ann. Lighthouse Gallery Arts and Crafts Festival. Nov. 20 at Gallery Square North. Media: oils, acryl., watermedia, graph., sculp., photog., creative crafts. Juried by slides and/or photos. \$600 in awards. Fee: \$30. Deadline: Nov. 11. Encl. SASE. Write: Lighthouse Gallery, Inc., E. Faye Schrecengost, P.O. Box 3B14, Tequesta, FL 33458.

★★GEORGIA, ATLANTA. Atlanta Playhouse Theatre & GA Tech Student Center Gallery 11th Internat¹l Dogwood Festival Art Show. Mar. 28-Apr. 25, 1984. Open to all artists. Media: pntgs., dwngs., prints, collages, photog., text., sculp. (orig. art only). Juried by slides. Purch. awards, ribbons, prizes. Fee: \$10.50. Commission: none. Entry cards/slides due Feb. 23, 1984. Encl. SASE. Write: Sloan Borochoff, Artistic Director, 3450 Old Plantation Rd., Atlanta, GA 30327 or 404 355-7822.

**GEORGIA, ATLANTA, Internat'l Small Fine Art Exch., **GEORGIA, ATLANTA. Internat i Small Fine Art Exch., 1994. Jan. 14-Feb. 1. Open to all artists 18 years or older. Media: oils, wclr., arcyl., prints, dwngs., mixed; up to 16 x 20 inch format. Variety of categories. Cash & merit awards. Juried by slides; judged for awards. Fee: \$10 for one entry, \$12 for two. Entry cards/fee/slides due Dec. 1. Write: Phoenix Art, 3108 Roswell Rd., N.W., Atlanta, GA 30305 or 404 266-ARTS

★LOUISIANA, BATON ROUGE. FestForAll '84. May 26-27, 1984 at North Blvd. Open to all artists in the USA. Media: all. Juried by 6 slides. Cash & purch. awards, ribbons. Fee: \$5 preview; \$70 entry. Commission: none. Application/slides due Feb. 24, work due during festival. Write: Arts and Humanities Council of Greater Baton Rouge, 427 Laurel St., Baton Rouge, LA 70801 or 504 344-8558.

★★LOUISIANA, NEW ORLEANS. Louisiana Watercolo Trade Mart B1, 2 Canal St. Open to all artists. Media: watercolor. Juried by slides. Cash & purch. awards, ribbons. Fee: \$7 per slide (limit 3). Commission: none. Entry cards/slides due Jan. 2, 1984. Write: Jewell Carrera, 162 Belle Terre Blvd., Covington, LA 70433, or 504 892-3648.

*LOUISIANA, NEW ORLEANS. New Orleans Art Assoc. Nat'l 1984. May 20-Jun. 2 at Internat'l Trade Mart. Open to all artists in the U.S. Media: oil, wclr., acryl. Juried by slides. Cash awards, ribbons. Fee: \$10 per slide. Commission: 20%. Entry cards/slides due Feb. 11, 1984. Encl. SASE. Write: Barb'ra Smith, No. 2 D'evereux, Destrehan, LA 70047 or 504 764-1530 or Rita Macon, #10 Lansdowne Lane, Destrehan, LA 70047.

*MASSACHUSETTS, SPRINGFIELD. Springfield Art League 65th Nat'! Juried Exh. Apr. 15-Jun. 3, 1984 at the George W. V. Smith Art Museum and Springfield Museum of Fine Arts. Open to all artists in Continental U.S. Media: all fine art. Juried by slides. Cash & purch. awards. Fee \$10/non-memb. Entry cards/work due Mar. 30, 1984; slides due Feb. 10, 1984. Write: Carol M. Waldo, 69 Emerson Rd., Longmeadow, MA 01106.

MISSISSIPPI, JACKSON. Ann. Juried Fine Art Show. Apr. 5-21. Open to artists residing in AL, AR, FL, GA, LA, MS, and TN. Media: 2-dimensional; no photog. Over \$1,000 in cash & purch. awards. Fee: \$25/3 slides. Commission: 30%. Entries and slides due Feb. 4, 1984. Encl. SASE. Write: Walker Galleries, 110 Highland Village, Jackson, MS 32211 or 611 981-2101. 39211 or 601 981-2104.

NEW JERSEY, SOMERVILLE. Printmaking Council of NJ 2nd Ann. Nat'l. Show. Media: all print methods, handmade paperworks, non-paper prints and photography. Juried by orig. art. Cash & purch. awards. Deadline: Jan. 28. For prospectus, write: Printmaking Council of New Jersey, 440 River Road, Somerville, NJ 08876.

★★NEW YORK, NEW YORK, American Wclr. Soc. 117th Ann. Exh. Apr. 2-27 at Salmagundi Club. Open to all art-ists. Media: aquamedia, no pastels, or collage. Fee: \$10. Juried by slides. Cash awards. Slides/label/fee due Jan. 20, 1984. For prospectus and label (for quick response send SASE). Write: Karen Butler, 169 W. Norwalk Rd., Darien, CT 06820.

★NEW YORK, NEW YORK. Audubon Artists 42nd Ann. Exh. Mar. 22-Apr. 26, 1984 at National Arts Club. Open to all U.S. artists. Media: oil, aquamedia, pastel, graph., sculp. Juried by slides. Cash awards & medals. Fee: \$10. Commission: 20 %. Entry cards/slides due Feb. 1, 1984. Write: Judith Weller, 45 Fairview Ave., NY, NY 10040.

*NEW YORK, NEW YORK. Nat'l. Arts Club 84th Ann. Open Wclr. Exh. Feb. 9-29 at Nat'l Arts Club Main Galleries. Open to any artist in the US. Media: watermedia on paper. Cash awards & prizes. Fee: \$15. Commission: 20%. For prospectus, write: Moses Worthman, A.W.S., 3027 Brighton 5th St., Brooklyn, NY 11235 Or 212 646-

NEW YORK, NEW YORK. 31st Ann. of the National Society of Painters in Casein and Acrylic. Medals, cash awards of \$2700. Juried for selection and awards. Fee: \$10. One slide due by Jan. 15, 1984. Commission: 20%. For pro-

spectus, write: Lily Shuff, Sec'y., 155 West 68th St., NY, NY 10023.

NEW YORK, NYACK. Oil Pastel Assoc. 1st Ann. Open Juried Exh. of Oil Pastels only. Dec. 1-15. Open to all artists. Media: oil pastel. Juried by slides or orig. work (artist's choice). Awards & ribbons. Fee: \$10/memb., \$15/non-memb. Commission: 10% memb., 25% nonemb. Entry cards/sides due Nov. 10. Art due Nov. 18-21. Write: Oil Pastel Association, Box 587, Nyack, NY 10960

★NEW YORK, ROCHESTER. Nat'l. Watermedia Biennial. Mar. 17-Apr. 28, 1984 at Zaner Gallery. Open to all U.S. artists. Media: watermedia on paper. Juried by slides. Juror: William Landwehr, Director of the Springfield Art Museun. Cash & purch. awards. Slides and entry cards due Jan. 14, along w/\$10 handling fee per entry (max. 3). For prospectus, write: National Watermedia Biennial, John Haldoupls, Director, Zaner Gallery, 100-A Alexander St., Rochester, NY 14620 or 716 232-7578.

*OHIC, CINCINNATI. 'Nature Interpreted.' Jan. 28-Apr. 16, 1984 at the Cincinnati Museum of Natural History. Open to all artists residing in the U.S. Media: two-dimensional, Juried by slides. Cash awards. Fee: \$15 for one entry; \$25 for two. Commission: 20% of sale price. Entry cards due Nov. 21, 1983. Write: Cincinnati Musuem of Art, Attn: Jeffrey Strait, 1720 Gilbert Ave., Cincinnati, OH 45202 or 513 621-3889.

★★PENNSYLVANIA, HARRISBURG. Art Assoc. of Harrisburg School and Galleries 56th Ann. Juried Exh. Open to all artists. Media: all orig. work not previously exhibited at AAH galleries. Juried by slides. \$2,350 in cash prizes, plus ribbons, certificates. Fee: non-membs., \$10/per entry, membs., \$8/per entry (limit two). Commission: 25%. Entry cards/slides due Feb. 11, 1984. For entry form, write: Art Association of Harrisburg, 21 North Front St., Harrisburg, PA 17101, or 717 236-1432.

★PENNSYLVANIA, PITTSBURGH. Pitts. Wclr. Soc., Aqueous Open '84, May 5-24, 1984 at Pitts. Center for the Arts. Open to all aqueous on paper artists in the U.S. Juried by slides. Cash & purch. awards, prizes. Fee: \$15 for 1 or 2 slides. Commission: 33½%. Entry cards & slides due Jan. 15. Encl. SASE. Write; Nancy Galm, 403 Pleasant Dr., Greensburg, PA 15601.

**SOUTH CAROLINA, COLUMBIA. Cameo Art Gallery, Ltd., 3rd Ann. Internat'l Miniature Art Show. Feb. 3-29, 1984. Open to all artists. Media: all fine art (no craft or sculp.). Size limitations. Cash (all merit) awards, purch. awards, ribbons and plaques. Fee: \$20/4 entries. Commission: 30%. Entry cards, fees and work due Jan. 16, 1984. Write: Cameo Art Gallery, Ltd., 7339 Parklane Rd., Columbia, SC 29204.

★TEXAS, AUSTIN. Soho Small Works '84, Jan. 15-Feb. 9, 1984. Open to all artists 18 years & older in the U.S. Media: oll, watermedia, pastel, mixed, and sculp., w/in a 20" x 20" format. Juried by slides. Cash & purch. awards. Fee: \$20 for up to 3 entries. Entry cards/slides due Dec. 5. Write: Soho Small Works '84, Soho Gallery, 1509 West 38th St., Austin, TX 78731.

TEXAS, SAN ANTONIO. Texas Watercolor Society 35th Ann. Texas Watercolor Exh. Mar. 4-31, 1984 at Univ. of TX Health Science Center. Open to residents and former residents of TX. Media: any unvarnished water media on paper. Juried by slides (final jurying from accepted pntgs. by juror: John Heliker). Cash awards: 1983 Best of Show Award, \$1500 total awards in excess of 9000. Fee: \$7.50 per slide (3 per artist). Commission: 15%. Slides due: Dec. 8. Write: Jean Rogers, Market Place Gallery, 555 Bitters Rd., San Antonio, TX 78206 or 512 494-6963.

COMPETITIONS

**MASSACHUSETTS, HADLEY. Internat'l Women Artists Archive-Poster and Logo Competition. Open to all artists. Media: ail. Cash awards, purch. & publication. Juried by Rosemary Anderson, Pres. of IWAA. Fee: \$10, unlimited entries. Deadline: Nov. 20. Encl. SASE. For prospectus, write: IWAA, P.O. Box 1033, Hadley, MA 01035 or 413 634-5096.

*MINNESOTA, GOLDEN VALLEY. Courage Card Ann. Art Competition. Entries welcome from all artists, especially artists who are disabled. Media: all. Selected works reproartists who are disabled. Media: all, selected works reproduced as Christmas greetings and notecards to benefit Courage Center. Slides (or orig. up to 10" x 12") due Feb. 15, 1984. Entries returned to artists. Write: Fran Bloomfield, Coordinator, Courage Center, 3915 Golden Valley Rd., Golden Valley, MN 55422 or 612 588-0811 ext. 216.

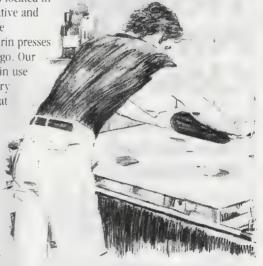
★NEW YORK, ROCHESTER. 'A Little Erotic '84.' Feb. 3-Mar. 30, 1984. A small works competition based on the erotica theme as interpreted by the artist. No dimension over 20". Juried by slides. \$1,000 in purch. awards. Fee: \$5 per entry (max. 2). Deadline: Nov. 4, 1983. For prospectus, write: Pinnacle Gallery, 1160 Monroe Ave., Rochester, NY 14620. ●

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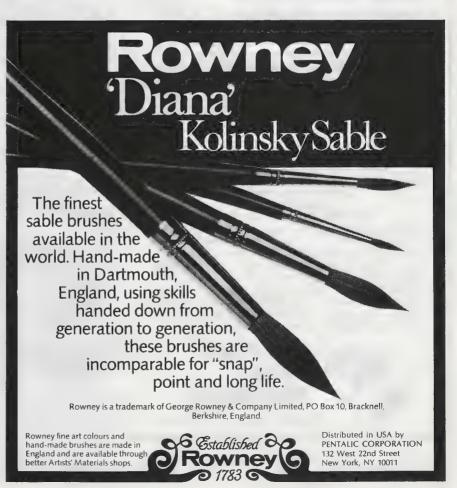


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Coming in December American Artist

The Artist's Studio in American Painting, 1840-1980, by Jane Krasley. This article describes an exhibition of nearly 70 artists' works now on view at the Allentown Art Museum in Pennsylvania. Krasley discusses the artist's studio as subject matter and how these works indicate the changing status of artists and their perception of themselves and others.



ARTIST'S STUDIO



Jacqueline Chesley: The Victorian Series of Pastels, by William P. Scott. Working with photographs as source material, this New Jersey pastelist depicts richly patterned Victorian interiors, which art critic Vivien Raynor has described as "reminiscent of Vuillard's paintings."

Encaustic Painting, by Rich Samuelson. This New York artist explains the techniques for using encaustic, one of the oldest artist's materials. Samuelson describes the materials needed, the working procedures, and the varied effects one can achieve. Examples of his own encaustic still lifes are shown.

Eyvind Earle, by Geoffrey Blum. American Artist again interviews this important artist. Since 1972, when he was featured in the magazine, Earle has moved from California to New York and focused his attention on screen prints.

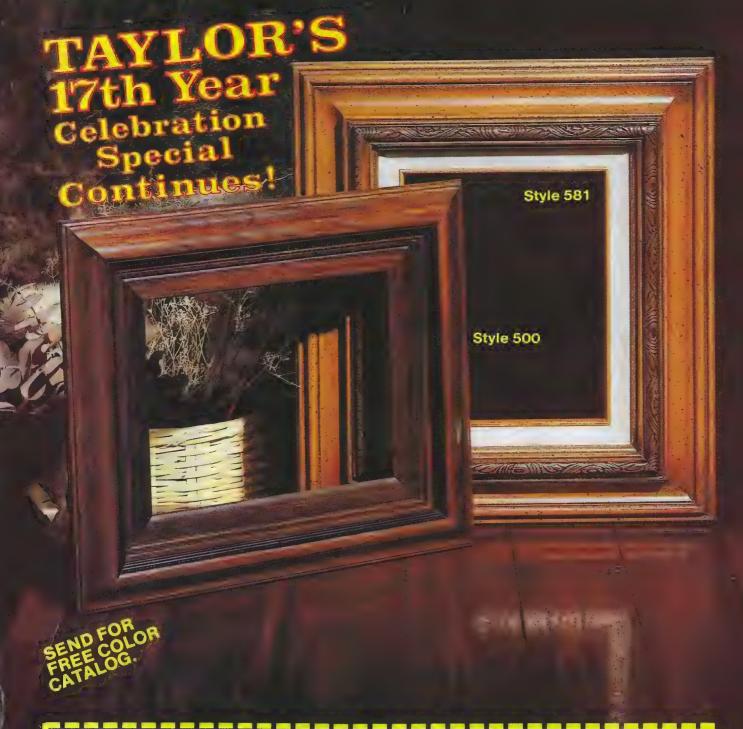
Peter Holbrook, by Barbara Whipple. Working in a darkened studio with a slide projector, this California artist creates large acrylic and watercolor landscapes with unusual vantage points and aerial perspectives. Here Holbrook discusses how his scenes of "canyon country" differ from the work of the Photo-Realists.



James Valerio, by John Arthur. This article is an excerpt from Arthur's recently published book, Realists at Work (Watson-Guptill Publications), in which ten important contemporary realists are interviewed. Valerio's work has been exhibited in group and solo shows in the U.S. and abroad.

The Watercolor Page: Mary Britten Lynch. In Tennessee, this watercolorist shares her love of the medium and how she tries to instill in her works "a spirit of play."

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Alabama

BIRMINGHAM

MUSEUM OF ART, 2000 Eighth Ave., N. 35203. (205) 254-2565. Tues.-Sat., 10-5; until 9 pm Thurs., Sun., 2-6. Free admiss. "The American Comic Strip." "Birm. Art Assoc. Biennial," thru Nov. 6; "Autochromes: Color Photography Comes of Age," Nov. 6-Dec. 5; "Black Folk Art," Nov. 6-Dec. 26.

MOBILE

THE FINE ARTS MUSEUM OF THE SOUTH, P.O. Box 8426, 36608. (205) 343-2667. Wed.-Sun., 10-5. Free Admiss. "Dr. Louis E. Boone Collection of Master Prints of Barbizon Art," Millet, Corot, others, Nov. 3-27; "Mobile Art Assoc. Juried Exh.," Nov. 6-Dec. 4; "Traditional Pottery of Alabama," Nov. 13-Jan. 6.

MONTGOMERY

MONTGOMERY MUSEUM OF FINE ARTS, 440 S. McDonough St., 36104. (205) 834-3490. Tues., Weds., Frl., & Sat., 10-5; Thurs., 10-9; Sun., 1-6; closed Mon. Free admiss. "Oriental Rugs of Three Cent.," thru Dec. 4; "Richard Brough," thru Nov. 13; "Ethiopia: The Christian Art of an African Nation," thru Nov. 13; "Howard Pyle and the Wyeths: Four Generations of American Imagination," Nov. 12-Jan. 6.

Alaska

ANCHORAGE

STEPHEN FINE ARTS, 440 West 3rd Ave., 99501 (907) 276-4651. Daily, 10-10. Free admiss. "Hiro Yamagata," continuous.

JUNEAU

NEW ORPHEUM GALLERY, 245 Marine Way, 99801. (907) 586-2276. Mon. -Sun., 2-12. Free admiss. "Constance Baltuck: Views of Southeast," wclr. on Oriental Papers, studies of nature and landscapes in Southeast Alaska, Nov. 4-30.

Arizona

SCOTTSDALE

LESLIE LEVY GALLERY, 7141 Main St., 85251. (602) 947-0937. Mon.-Sat., 9:30-5. Free admiss; "Contemporary Realism," Oct. 20-Nov. 7; "Painting by Paul Dunlop," Nov. 10-28.

TEMPE

ARIZ. STATE UNIV., Gammage Auditorium, 5632 S. Jolly Rosen, 85283. Free admiss. "Diana Trucks-Fleming," Nov. 1-30.

TUCSON

TUCSON MUSEUM OF ART, 140 N. Main Ave., 85705. (602) 624-2333. Reg. hours: Tues.-Sat., 10-5; Sun. 1-5. Free admiss,; "Arizona Collects the West," "Marilyn Bridges: Aerial Photographs," thru Dec. 9.

UNIV. OF ARIZONA MUSEUM OF ART, Tucson, 85721. (602) 626-2173. Mon.-Sat., 9-5; Sun., 12-5, Free admiss. Collections: Jacques Lipchitz; Sketches and Models, The Kress Collection: Penais.-17th Century; 20th Century Painting & Sculpture; C. Leonard Pfeffer donation of 1930s American pntgs., continuous.

Arkansas

FORT SMITH

MOULTON GALLERIES, 501 Garrison, 72901, (501) 783-5351. Mon.-Frl., 10:30-4:30. Free admiss. "10th Annual Anniversary Show," featuring works by 35 artists regulary exh. in gallery, thru Nov. 11.

California

ALAMEDA

ART ZONE GALLERY, 1514 Oak St., 94501. (415) 865-2706. Mon.-Sat., 10-4:30. Free admiss. Recept. for two artists of month First

"Exhibit Listings" a free calendar of art exhibitions appearing in galleries and museums this month. Listings should be sent to: Fredy Kaplan, Dept. GAL, American Artist, 1515 Broadway, New York, NY 10036, (212) 764-7364, at least 3 months in advance. Photographs are welcome, but we cannot guarantee their use or return. Copy deadlines:

Jan. due Oct. 15 Feb. due Nov. 15 Mar. due Dec. 15 Apr. due Jan. 15

May due Feb. 15 June due Mar. 15 July due Apr. 15 Aug. due May 15 Sept. due June 15 Oct. due July 15 Nov. due Aug. 15 Dec. due Sept. 15

Friday, Jill Squire, Pat Burgess, continuing exh. of 23 other Co-op artists.

LITADENA

ESTHER MARIE VERSCH GALLERY, P.O. Box 108, 91001. (213) 797-1261. Free admiss. Western, Indian, wildlife, still life pntgs., dwngs., by Lois Rumohr, Joan Wright, E. M. Versch, membs. of The Women Artists of the American West, continuous.

BEVERLY HILLS

LOUIS NEWMAN GALLERIES, 322 N. Beverly Dr., 90210. (213) 278-6311. Tues.-Sat., 10-9:30; Sun., 1-9; Mon., 10-6:30. Free admiss.; "Chuang Che & Alexander NePote: East Meets West, thru Nov. 10; "Katherine Liu: Voyage," Nov. 10-22.

CAMBRIA

CLAMSHELL GALLERY, 739 Main St., 93428. (805) 927-3429. Daily, 11-5; by appt. Free admiss. Continuing exhibit of gallery artists, Peggy Cole, Collie Dickerson, Marianne Fuhrman, Michelle Laxague, Daniel Martin, Winifred Root, Margaret Shenick and others.

CARLSBAD

GALLERIE 507, 507 Grand Ave., 92008. (619) 729-3857. Tues. Sat., 10-5; Sun., 12-4; clos. Mon. Free admiss.; A "1st Year Anniv. All Artists," Nov.

GLENDALE

SCIENCE OF MIND CENTER GALLERY, 2146 E. Chevy Chase Dr., 91206. Mon.-Sat., 9-4; Sun., 9-1. Free admiss. "Naomi Bass: Recent Wclrs.," thru Nov.

HIGHLAND PARK

ALPHA CONTEMPORARY EXHIBIT, 6027 N. Figueroa St., 90042. (213) 254-9164. Weds.-Sun., 10-5 and by appnt. Free admiss. Group show of 15 Los Angeles artists, compgn. 145 pntgs., and large scale sculp., in a variety of media and styles, Nov. 2-Dec.

LAGUNA BEACH

KRONQUIST GALLERY, 484 N. Coast Hwy., 92661. (714) 494-5597. Weds.-Mon., 10:30-6:30. Free admiss. "Lex Gonzalez, William DeShazo, Robert Wood," Nov. 1-Jan. 1.

WATERCOLOR GALLERY, 1416 S. Coast Hwy., 92651. (714) 768-0739. Tues.-Sun., 11-5. Free admiss. Continuing exh. of gallery artists featuring in Nov., Rosemary Mac Bird, Steve Rieman, M. Maxson, P. Bennett and others.



Jane London, Quorum Gallery

QUORUM ART GALLERY, 374 N. Coast Hwy., 92651. (714) 494-4422. Daily, 10-5. Free admiss.; "Fay Hoegerman: Oils," "Jane London: wclrs.," Nov. 1-Dec. 1

GALLERY XYST, 1412 S. Coast Hwy., 92651. (714) 494-9137. Wed.-Sun., 11-5. Free admiss.; "Richard Riegel: Primitive Oils," Nov. 4-30.

LA JOLLA

JONES GALLERY, 1264 Prospect St., 92037. (619) 459-1370. Mon.-Sat. 10-5; & by appt. Free admiss. Continuing exh. of gallery artists-contemp. realists-including painters Walt Gonske NAWA. Tom Darro, Thornton Utz, Claire Ruby, Sandy Scott, & more; plus sculptors Fritz White NAWA, Glenna Goodacre NAWA & more.

KNOWLES GALLERY, 7420 Girard Ave., 92037. (619) 459-0106. Mon.-Sat., 10-5; Sun., 1-5. Free admiss.; "Frederick O'Hara," thru Nov. 2, plus pntgs. & sculp. by 50 regional artists; "Beth King: Wcirs.," Nov. 4-30.

LA JOLLA ART ASSOCIATION, 7917 Girard Ave., 92037. (619) 459-3001. Daily, noon-4:30. Free admiss.; "Cathy Collins: Graphios," "Barbara Ray: Olls," "Connie Reif, Fibers & Ceramics," Nov. 1-10; "John & Mary Hooper," Nov. 11-20; "Emmy Schoene & Lois Elder: Wclr.," Nov. 21-30.

LA JOLLA MUSEUM OF CONTEMPORARY ART, 700 Prospect St., 92037. (619) 454-3541. Tues.-Frl., 10-5; Sat. & Sun., 12:30-5; Admiss.: adults, \$2; students & seniors, \$1; children under 12, 50¢. "One-Man Exh. with Carlos Almaraz & Roger Herman. & Perm. Collec.," thru Nov. 27.

LONG BEACH

MUSEUM OF ART, 2300 E. Coast Blvd., 90803. (213) 439-2119. Weds.-Sun., 12-5. Free admiss. "The Mermaid," install. by Geri Gray, Nov. 1-30.

LOS ANGELES

NEIL G. OVSEY GALLERY, 705 E. 3rd St., 90013. (213) 617-1351. Tues.-Sat. 11-5. Free admiss. "Mary Jones: Recent Pntgs.," thru Nov. 12; "Constance Mallinson: Recent Paintings," Nov. 20-Dec. 31.

ICART VENDOR GALLERY-ART NOUVEAU-ART DECO, 7956 Beverly Blvd., 90048. (213) 653-3190. Mon.-Fri., 10:30-5. Free admiss. Extensive exh of work by lcart, Erte, Parrish and Mucha.

FREDERICK S. WIGHT ART GALLERY, UCLA, 90024. (213) 825-3264. Tues., 11-8; Weds.-Fri., 11-5; Sat. & Sun., 1-5. Free admiss. "Ralston Crawford: Photographs/Art and Process," "Berenice Abbott: Changing New York," thru Nov. 13; "Ceramic Tomb Sculpture from Ancient West Mexico," thru Nov. 27 along with "The Natalle Wood Collection of Chupicuaro Ceramics," "20th Cent. German Prints from the Collects. of Grunwald Center for Graphic Arts," "The Golden Age of German Printmakers," Nov. 29-Jan. 8.

ONTARIO

CHAFFEY COMM. ART ASSOC. MUSEUM OF HISTORY AND ART, 225 S. Euclid Ave., 91761. Thurs.-Sat., 11-4. Free admiss. "Bobby Hargis: Works in chim. art style," continuous.

SACRAMENTO

CROCKER APT MUSEUM, 216 O St., 95814. (916) 446-4677, Tues., 2-10; Weds.-Sun., 10-5. Free admiss; "Ruth Rippon: Sculpture," Nov. 20; "Artist Contemporary Gallery," Nov. 12-Jan. 1; "Robert Arneson Drawings," Nov. 26-Jan. 15; "Artist Contemporary Photos," Nov. 29-Jan. 22.

SAN DIEGO

ART INSTITUTE, 1449 El Prado, Balboa Prk., 92101. (619) 234-5946. Daily, 10-5; Sun., 12:30-5; clos. Mon. Free admiss. "The Rabbit and the Kiss: An Installation of Paintings and Drawings by Patricia Patterson," 1hru Nov. 13; "The Art of Chivalry: European Arms & Armour," Nov. 5-Jan. 29; "November Lecture Series."

SAN FRANCISCO

ARTIST COOPERATIVE GALLERY, 1750 Union St. 94123, (415) 885-2052. Daily 11-5 exc. Mon. Free admiss. "Lori Waterman," Nov. 1-30.



Lori Waterman, Artist Cooperative.

CALIF. PALACE OF THE LEGION OF HONOR, Lincoln Park, 94121, (415) 558-2881. Wed.-Sun., 10-5. Free admiss. "Selections from the American Collections," thru spring '84: "Winslow Homer, wood engravings: Visions & Revisions," thru Dec. 31; "The American Interior," thru Jan. 1

DE YOUNG MUSEUM, Golden Gate Prk., 94118. (415) 751-4432. Weds.-Sun., 10-5. Admiss: \$2, adults, 50¢ juniors & seniors. "Sixteen Paintings in Search of an Artist," thru Feb. 20; "Rembrant: Selected Prints and Drawings," "Tent & Town: Rugs & Embroideries from Central Asia," Nov. 20-Feb. 6.

JOHN PENCE GALLERY, 750 Post St., 94108. (415) 433-7224. Mon.-Sat., 10-5. Free admiss.; "George Wingate," thru Nov.

SAN FRANCISCO MUSEUM OF MODERN ART, Van Ness Ave. at McAllister St., 94 102-4582. (415) 863-8800. Tues. Frl., 10-6, Thurs., 10-10; Sat.-Sun., 10-5. Admiss.: (varies acc. to exh.) adults, \$1-\$3; children & seniors, 50¢-\$1.50; under 5 free; Thurs. eves are free. SFMMA's Permanent Collection, continuous. "Mark Rothko: Transition," Mar. 3-Feb. 29, 1884; "Seca: Works on Paper," thru Nov. 27; "World Print IV," thru Dec. 18; "Issey Miyake Spectacle: Bodyworks," thru Nov. 20; "Susan Rothenberg," Nov. 10-Dec. 25; "Calif. Counter part: New West Coast Architecture 1982;" Nov. 3-Jan. 15. "Paul Strand: The Range of Expression in the years 1914-76," Nov. 11-Jan. 8.

SAN GABRIEL

SAN GABRIEL FINE ARTS ASSOC. GAL-LERY, 343 S. Mission Dr. (213) 282-1448. Tues.-Sat., 12-4, and by appnt. Free admiss.; "Ben Kudo: Watercolors," Nov.

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THE PHOENIX, 2293 Lincoln Ave., 95125. (408) 265-5620. Mon.-Sat., 9-5:30; Thurs. eve., till 7 pm. Free admiss. Limited edition prints by Gary Carter, sculp., repros., and etchings, continuous.

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Connecticut

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GREENWICH

GREENWICH ART BARN, 143 Lower Cross Rd. (203) 661-9048. Tues.-Sat., 10-4. Free admiss. "3rd Ann. Exh. of Photography," thru Nov. 6.

NEW CANAAN

WEBB & PARSONS CONTEMP. AMERICAN ART, 134 Elm St., 06840. (203) 966-1400. Tues.-Sat., 10-5. Free admiss. "Christmas "33," Nov. 5-Dec. 31.

RIDGEFIELD

ALDRICH MUSEUM OF CONTEMP. ART, 258 Main St., 06877. (203) 438-4519. Fri., 2:30-4:30; Sat. & Sun., 1-5. Admiss: \$1. "Andy Warhol in the 1980's," main gallery, "The Gates of Times Square," Foyer galleries, thru Dec. 31.

STAMFORD

DOUGLAS GALLERY, 1117 High Ridge Rd., 06905. (203) 322-7233. Mon.-Sat., 10-5:30; clos, Sun. Free admiss. Continuing exh. of representational oils & wclrs. by gallery artists. "Lindy Ellenshaw: Oils," thru Nov. 5.

SMITH-GIRARD, 1 Strawberry Hili Ave. #1E, 06902. (203) 325-2979. Appointment only. No admiss. "Theresa Bernstein and Wm. Meyerowitz, Their Romance with Music and Dance," paintings of musicians & dancers, from Bach to Jazz, thru Dec. 10.

STORRS

WILLIAM BENTON MUSEUM OF ART, Univ. of Conn., 06268. (203) 486-4520. Mon.-Sat., 10-4:30; Sun., 1-5. Free admiss. "The Art of Al Frueh," Fall; "The Plan of St. Gal; "The Art of Al Frueh," thru Nov. 20; "Select. From the Perm. Collect." "Three Regionalists: Benton, Curry, Wood," "Ben Shahn Photographs," Nov. 28-Dec. 22.

Delaware

WILMINGTON

DELAWARE ART MUSEUM, 2301 Kentmere Pkwy., 19806. (302) 571-9590. Mon.-Sat., 10-5; Sun. 1-5. Free admiss.; "Invited Re-gional Exh.," Nov. 11-Jan. 2.

Dist. of Columbia

SMITHSONIAN INSTITUTION, Office of Public Affairs, 20560. (202) 357-2627. "Elizabeth Nourse Salon Career," at the Nat'l Museum of American Art, 8th & G St., NW, daily 10-5:30, free admiss. "The Eight," 20th cent. Amer. art. at Nat'l Portrait Gallery, cont. indef; "One with the Earth," at Nat'l Museum of Natural History/Nat'l Museum of Man, thru 1983; "Provincetown Printers/A Woodcut Tradition," thru Jan. 8; "Clay For Walls," thru Jan. 17; "The Capital Image; Painters in Washington, 1800-1915," thru Jan. 22 all at Nat'l Mus. of American Art; "Ban Chiang: Discovery of a Lost Bronze Age," Nat'l Mus., Nov. 3-Jan. 31; "Jonathan Kingdon: Mammal Illustrations," Nov. 5-Jan. 2 at Nat. Hist.; African Islam: The Artistry of Faith," Mus. of Afc. Art, Nov. 15-Apr; "Americans View the Birth of Flight," Space Mus., Nov.-Contin; "Easier Living: Russel Wright and the American Modern Style," Renwick, Nov. 4-Mar. 4.

WASHINGTON SQUARE, 1050 Connecticut Ave., NW, 20005. (202) 965-6066. Mon.-Frl., 8-8; Sat., 8-4; clos. Sun. Free admiss. "Bronze at Washington Square," thru Feb.

GEORGETOWN

SPECTRUM GALLERY INC., 1132 29th St., N.W. 20007. (202) 333-0954. Free admiss.; "Margaret Graham Kranking: The Essence of Lights," Wolrs., thru Nov. 10; "Small Works," Nov. 10-Dec. 1.

Florida

CLEARWATER

ARTIST MARKET GALLERY, 807 Court St., 33516 (813) 446-5682. Mon.-Fri., 10-5: Sat., 10-2. Free admiss. Subtle Tones & Moody Vistas," thru Nov. 19; "Obvious Pleasure; Nov. 28-Dec. 28

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MUSEUM OF ARTS & SCIENCES, 1040 Museum Blvd., 32014. (904) 255-0285. Tues.-Fri., 9-5; Sat.-Sun., 1-5. Free admiss.

GAINESVILLE

JOAN LING GALLERY, 15 Southeast 1st Ave., 32601. (904) 375-8158. Tues.-Fri., 10-5:30; Sat., 10-5. Free admiss. "Two of a Mind: Nancy Crawford & Susie Stovall," thru Nov. 17; "Kerri Silvernell," Nov. 1-30; "Christmas at the Ling," Nov. 22-Dec. 24.

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CUMMER GALLERY OF ART, 829 Riverside Ave., 32204 (904) 356-6857. Tues.-Fri., 10-4; Sat., 12-5; Sun., 2-5; clos. Mon. Free admiss. "Florida Craftsmen 33rd Ann. Jurled Exh.," thru Nov. 13.

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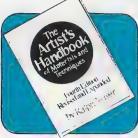
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MUSEUM OF FINE ARTS, 255 Beach Dr. No., 33701. (813) 896-2667. Check mus. for house and admiss. "Selections from the Collection of the Alex Hillman Family Foundation." thru Jan. 1.

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Illinois

CHICAGO

AT INSTITUTE OF CHICAGO, Michigan at Adams. 60603. (312) 443-3625. Mon., Tues., Weds., Fri., 10:30-4:30; Thurs., 10:30-8; Sat., 10-5; Sun. & holidays. 12-5. Admiss. suggested—adults, \$4; children, students, seniors, \$2; "A Legacy of Rome: Church Architecture in Chicago," "Highlights of Architecture in Chicago," "Highlights of Cornell Collect." "Setty and Edwin Bergman Joseph Cornell Collect." "Six Centuries of European Decorative Arts From the Perm. Collect." continuous.

AMERICAN SOCIETY OF ARTISTS, INC., 1297 Merchandise Mart Plaza, 60654. (312) 751-2500. Mon.-Fri. 9-5. Free admiss. Ex. of work by memb, artists.

CHICAGO HISTORICAL SOCIETY, Clark St. at North Ave., 60614. (312) 642-4600. Daily, 9:30-4:30; Sun., 12-5. Admiss: \$1, adults, 50¢ children, 25¢ seniors. "Maxwell Street: Photographs by Nathan Lerner and James Newberry." "Maxwell Street: Early Views," thru Jan. 2, 1984.

FIELD MUSEUM OF NATURAL HISTORY, Roosevelt Rd. at Lake Shore Dr., 60605-2496. (312) 922-9410. Daily, 9-5. Admiss: adult, \$2; Thurs. free. "Plants of the World," perm; "Drawings with a Scientific Purpose," thru Dec. 31; "Treasures From the Shanghai Museum: 6,000 years of Chinese Art.," Nov. 5-Feb.14.

ARTS COUNCIL OF FRANKLIN COUNTY, 7 Franklin St., 01301. (413) 772-6811. Mon.-

Sat., 9-6. Free admiss. "Christmas Shop at Artspace," Nov. 14-Dec. 24.

ITIE LUFT GALLERY, 8056 N. Lincoln Ave., 60077. (312) 675-8189. Mon.-Sat. 11-5. Free admiss. "'Artists of the Midwest," Dianne & Ray Loos, more, continuous; "Chen Mao Hsiang: Brush Pntgs," thru Mar. 1984. THE LOFT GALLERY, 8056 N. Lincoln Ave.

Indiana

BLOOMINGTON

INDIANA UNIV. ART MUSEUM, 47405. (812) 337-5445. Weds., Fri., Sat., 9-5; Thurs., 10-8; Sun., 1-5; clos. Mon. & Tues. Free admiss. "Italian Portrait Drawings 1400-1800 from North American Collections," thru Dec. 8; "Hands Across the Sea," thru Dec. 18.

SOUTH BEND

ART CENTER, INC., 120 South St. Joseph St., 46601. (219) 284-9102. Tues.-Sun., 12-5. Free admiss. "Abner Hershberger," thru Nov. 20; "Arts & Crafts in Begjum," thru Dec. 11; "Nancy Drew," Nov. 27-Jan. 1.

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CEDAR RAPIDS

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MASON CITY

CHARLES H. MACNIDER MUSEUM, 303 Second St., SE, 50401. (515) 429-9563. Tues. & Thurs., 10-9; Weds., Frl., & Sat., 10-5; Sun., 1-5. Free admiss. "Byron Burford," thru Nov. 13; "lowa Crafts! 16;" Nov. 20-Jan. 8; "Contemp. British Printmakers," thru Nov. 8; ' 20.

Kentucky

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GARY-LYNN GALLERIES, 8165 Mall Rd., 41042. (606) 371-3903. Tues.-Fri., 10-6, Sat., 10-4. Free admiss. "The Finest in Amer-ican Realism," Gary Akers, Georg Shook, Ann Wyeth McCoy, more, continuous.

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NEW ORLEANS MUSEUM OF ART, City Park, Lelong Ave., 70119. (504) 488-2631. Tues.-Sun., 105-5. Admiss: adults, §2; chil-dren (3-17) & seniors, \$1. "A Myriad of Autumn Leaves: Japanese Art From the Kurt and Millie Collection," "Leslie Gill: A Classi-cal Approach to Photography," Nov. 13-Jan.

TAHIR GALLERY, 823 Chartres St., 70116. (504) 525-3095. Tues.-Sat., 10-5. Free admiss. "American Women Artists," Cassatt, Neel, 25 others, Nov.

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THE R.W. NORTON ART GALLERY, 4747 Creswell Ave., 71106. (318) 865-4201. Tues.-Sun., 1-5; clos. Mon. Free admiss. "Peter Ellenshaw. Selected Works, 1929-83," thru Oct. 30.

Maine

BAR HARBOR

THE INFINITE GALLERY OF CHINESE PAINTING, Sand Point Rd., Salisbury Cove, 04609. (207) 288-5412. Daily, 9-5. Free admiss. "Chinese Landscapes." Mona Charity Coman, continuous.

PORTLAND MUSEUM OF ART, 7 Congress Square, 04101. (207) 775-6148. Tues.-Sat., 10-5; Sun., 2-5. Admiss fee. 'Jarmes Brooks Retrospective,'' thru Oct. 1. "The State of Maine Collection," continuous display of works by artists assoc. with Maine, "Selec-tions from the Portland Glass Collection,"

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Maryland

BALTIMORE

BALTIMORE MUSEUM OF ART, Art Mus. Dr., 21218. (301) 396-7101. Tues.-Sat., 11-5; Sun., 1-5. Free admiss. "John Shaw, Cabinetmaker of Annapolis," thru Nov. 26; "Edouard Manet: Prints from the Collect," thru Nov. 20; "Master Drawings: Daumier to Picasso," thru Nov. 27; "Master Prints II: Daumier to Picasso," thru Dec. 4.

THE WALTERS ART GALLERY, 600 N. Charles St., 21201. (301) 547-9000. Mon. 1-5; Tues.-Sat., 11-5; Sun., 2-5. Free admiss. "Textbooks and Learning," thru Nov. 13; "German 19th Century Paintings and Drawings," thru Nov. 13; "Ivory: The Sumptuous Art," thru Jan. 15, 1984.

HAGERSTOWN

WASHINGTON COUNTY MUSEUM OF FINE ARTS, City Park, P.O. Box 423, 21740. (301) 739-5727. Tues.-Sat., 10-5; Sun. & hols., 1-6; clos. Mon. Free admiss. "Germanic Heritage Exh.," thru Nov. 23.

Massachusetts

BOSTON

CHILDS GALLERY, 169 Newbury St., 02116. (617) 266-1108. Tues.-Sat., 10-5. Free admiss. 17th & early 20th cent. fine American European paintings, prints, drawings,

MUSEUM OF FINE ARTS BOSTON, Huntington Ave., 02115. (617) 267-9300. Tues.-Sun., 10-5; Weds. 10-10; Thur., Fri., 5-10. Free admiss. "A New World: Masterpieces of American Painting, 1760-1910,'

SHORE ROAD GALLERY, 69 Charles St., Beacon Hill, 02114. (617) 523-0760. Tues.-Sun., 11-5; closed Mon. & hols. Free admiss. "Barbara Camhi: Dance Series," recent acryl. pntgs. Continuous.

CAMBRIDGE

FOGG ART MUSEUM, Harvard Univ., 02138. (617) 495-2397. Mon.-Frl., 9-5; Sat., 10-5; Sun., 1-5; clos. maj. hols. Admiss: \$2, general, \$1, seniors & students, under 18 free. "Islamic Art and the Written Word," "Edvard Munch: Master Printmaker," thru Nov. 27; "25 Years of Discobery at Sardis," Nov. 3-Jan. 8; "Persian Painting of the Timurid and Safavid Period," Nov. 20-Jan. 27.

DANFORTH MUSEUM, 123 Union Ave., 01701. (617) 620-0050. Weds.-Fri., 12-4:30; Sat. & Sun., 1-4:30. Free admiss. "Grandma Moses: The Artist Behind the Myth," thru Nov. 6; also on view, Works from the Perm.

DEPOT SQUARE ARTISTS, 1837 Massachusetts Ave., 02173. (617) 863-1597. Tues-Sat., 10-5. Free admiss. Main gallery & Gallery wing-"Holiday Show: Featuring Multi-Media works," Sullivan, Eddy, Blake, others, Nov. 19-Jan. 4; "Dinah Blake & Lynn Runnells: Color Abstract," "Patricia M. Hilpert," https://doi.org/10.1001/10.1

PEABODY MUSEUM, East India Sq., 01970. (617) 745-1876. Mon.-Sat., 10-5; Sun., 1-5. Admiss adults, \$2; students & seniors, \$1.50; children, \$1. "Edward S. Curtis: Cultures in Contrast, Photographs of Native Americans," continuous.

WORCESTER ART MUSEUM, 55 Salisbury St., 01608. (617) 799-4406. Tues.-Sat., 10-5; Sun., 1-5; clos. Mon. & maj. hols. Free admiss.; "The Painter & the Printer: Robert Motherwell's Graphics," thru Dec. 4; "The Luthar Legacy," thru Dec. 18.

Michigan

DETROIT

DETROIT INSTITUTE OF ARTS, 5200 Woodward Ave., 48202. (313) 833-7900. Tues.-Sun., 9:30-5:30; closed Mon. & hols. Free admiss.; "Night Thoughts and Daydreams: Symbolism and Art Nouveau," thru Nov. 28; "Larry Bell: New Work," thru Dec 19.

GRAND RAPIDS

GRAND RAPIDS ART MUSEUM, 155 Division North, 49503. (616) 459-4676. Tues.-Sat.,

10-5; Sun., 1-5. Admiss: adults, \$1; young people (12-18), students w/ID, seniors, 50¢, free for children under 12 & memb. "The Art of Frederick Frieseke," Nov. 1-Dec.

GROSSE POINTE

NEWMAN GALLERY Div., 15324 Jefferson, Grosse Pointe Park, 48230. (313) 824-0800. Free admiss. By appoint; "E. A. Snyder: Watercolors, Paintings, & Monotypes,"

Minnesota

MINNEAPOLIS

WALKER ART CENTER, Vineland Pl., 55403. (612) 375-7600. Jun.-Mar.: Tues.-Sat., 10-5; Sun., 11-5. Free admiss.; "Hockney Paints the Stage," Nov. 20-Jan. 22.

SAINT PAUL

MINNESOTA MUSEUM OF ART, St. Peter at MINNESOTA MUSEUM OF ART, St. Peter at Kellogg Blvd., 55102. (612) 292-4355. Tues.-Fri., 10-5; Sun., 11-5. Donation. "Illustrations by Thomas Hart Benton," "Asian Gallery," "Sculptures and Medallions of Paul Manship." "The Museum's Building: An Illustrated History," continuous, at Landmark Center, 75 W. 5th St.; "Alfred Stlegitiz: thru Nov. 20.; "Discover Gallery," Nov-Dec.

Mississippi

JACKSON

MISSISSIPPI MUNICIPAL ART GALLERY, 201 E. Pascagoula St., 39216. (601) 982-3611. Check for hrs. Free admiss. "Luis E. Diaz: Latin America Revisited," Nov. 1-Dec.

Missouri

KANSAS CITY

ART IMAGES ART CENTER AND GALLERY, 900 Westport Rd., 64111. (816) 753-4774. Tues.-Fri., 11-4; Sat., 10-5. Free admiss. "Mary Louise Glenn: Batik," "Dorothy Kordash: Wclr.," Nov. 4-Dec. 1.

SAINT LOUIS ART MUSEUM, Forest Park, 63110. (314) 721-0067. Weds.-Sun., 10-5; Tues., 2:30-9:30. Free admiss. "Mixed Media: Style and Form in 18th and 19th Century Decorative Arts," thru Nov. 27; "Felix Buhot Peintre-Graveur: Paints, Drawings & Paintings," thru Nov. 13.

Montana

BILLINGS

ART IN THE ATRIUM/BILLINGS GAZETTE, 401 N. Broadway, 59102. (406) 657-1353. Mon.-Fri., 8-5; no wkends. Free admiss.; De Vona Rush," Nov. 1-30

MUSEUM OF THE ROCKIES, M.S.U. Campus, "Influences," Sallie Bowen, Fred Boyer, thru Nov. 13.

Nevada

CARSON CITY

NEVADA ARTISTS ASSOC. GALLERY, 449 W. King St., 89701. (702) 882-9723, Free admiss.; "Nevada Day Celebration," Oct. 31-2 weeks.

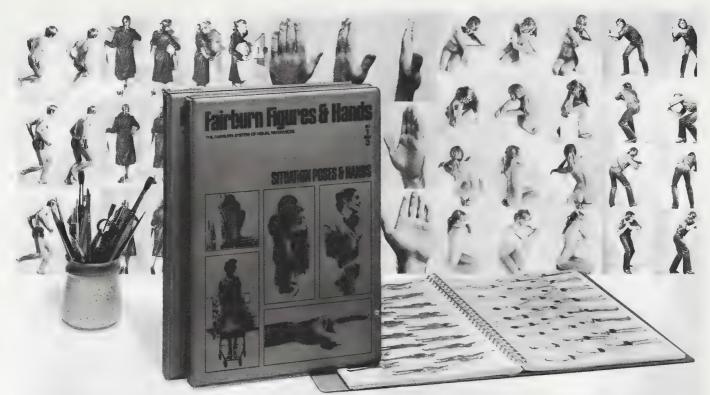
LAS VEGAS

ART MUSEUM, Lorenzi Park, 3333 West Wasnington, 89107. (702) 647-4300. Mon.-Sat., 10-4; Sun., 12-4. Free admiss. Main Gallery: "Las Vegas National," Nevada Gallery: "Ross Harward: Oils," "Marjorie Laird: wclr.," Nov. 6-30

New Hampshire

QUARTERBOARD GALLERIES, Ltd., 159 Water St., 03833. (603) 772-4371. Tues.-Sat., 10-5. Free admiss.; "New England Art-ists—All Media."

HOOD MUSEUM OF ART, Dartmouth College, 03755. (603) 646-2157. Mon.-Fri, 11-4; Sat.-Sun., 12-4. Free admiss "John Singer Sargent: Drawings from the Corcoran Gallery," thru Nov. 27.



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MANCHESTER

CURRIER GALLERY OF ART, 192 Orange St., 03104, (603) 669-6144. Tues., Weds., Fri., & Sat., 10-4; Thurs., 10-10; Sun., 2-5. Free admiss. "Indiana"s Indianas," thru Nov.

INSTITUTE OF ARTS AND SCIENCES, 148 Concord St., 03104. (603) 623-0313. Check for hrs. Free admiss. "Graphics/New Hampshire." thru Dec ?

New Jersey

JERSEY CITY

JERSEY CITY MUSEUM, 472 Jersey Ave., 07302. (201) 547-4514. Thurs.-Sat., 11:30-4:30; Weds., 11:30-8. Free admiss. "Selections from the Permanent Collection," con-

NEWARK
NEWARK MUSEUM, 49 Washington St., Box 540, 07101. (201) 733-6605. Daily 12-5. Free admiss. "Geology of New Jersey," continuous; "Japan: The Enduring Heritage," thru Jan. 23; "A Sprinkling of Gold: The Japanese Lacquer Collect. of Elaine Ehrenkranz," thru Dec. 4; "Selected Memb. of Jap. Artist Assoc.," thru Nov. 27; "Evidence of Man II: Workds in Clay," thru Nov. 20; "Paper Maglo: An Oragami Christmas Tree," Nov. 23-Jan. 23; "18th Century American Furniture," "American Flat Silver," Nov. 23-May, 1984; "Hello Japan," Nov. 25-Sept. 1984.

New Mexico

ALBUQUERQUE

ALBUQUERQUE UNITED ARTISTS, P.O. Box 1808, 87103. (505) 243-0531. Check for hrs. Free admiss. "Woodworks '83," Nov. 25-Dec. 18

BOSQUE FARMS

BOSQUE ART GALLERY, 655 S. Bosque Loop, 87068. (505) 869-2762. Mon,-Sat., 10-5. Free admiss. Fine western/southwestern art inc. rep. by Shinn, Tyger, Miler, more,

GALLUP

KIVA GALLERY, 202 W. 66th, 87301. (505) 722-5577. Check gall. for hours. Free admiss. Fall 1983 will feature pntgs., by Navajo

BELLAS ARTES, Garcia St. at Canyon Rd., 87501 (505) 983-2745. Mon.-Sat., 10-5. Free admiss. "Louis C. Tiffany and The Arts & Crafts Movement," thru Oct. 31.

ERNESTO MAYANS GALLERY, 601 Canyon Rd., 87561. (505) 983-8068. Mon.-Sat., 10-5. Free admiss. "Invitational," Nov. 12-26.

SANTA FE ARTIST EQUITY, DANIA TE ANTIST EQUITY, will exh. members work during the month of October: Oct. 1-2, Hilton Inn, 10-4, free admiss; Oct. 21-25, Inn at Loretto in conjunction with the Santa Fe Festival of the Arts Show, Opening recep., Oct. 21 5 pm-9 pm, daily Oct. 22-25 9-9, free admiss

New York

BROOKLYN MUSEUM, Eastern Pkwy., 11238. (212) 638-5000. Weds.-Sat., 10-5; Sun., 12-5; hol., 1-5. Sugg. admiss: adults, \$2; students, \$1; free to seniors and under 12;; "Gary Bukovnick: Monotypes," "Taj Worley: Prints," thru Jan. 1; "The American Artist As Printmaker," thru Jan. 1; "Picasso The Printmaker: Graphics From the Marina Picasso Collection," Mid-Nov.-Jan.

LOLA'S ART GALLERY/STUDIO, 4813 16th Ave., 11204. (212) 633-6262. Sun.-Fri., 11-6. Free admiss. Continuous showing of 18th & 19th century American & European pntgs, plus contemporary American & European works by Lola Lieber, Lenard Brenner, Lutka Pink, & more; check for workshop information also.

BRONX MUSEUM OF THE ARTS, 1040 Grand Concourse, 10456, (212) 681-6000. Sat.-Thur., 10-4:30. Free admiss.; "Spanish Art Tomm.," thru Jan. 1984.

THE UPSTAIRS GALLERY, DeWitt Office Complex, 14850. (607) 272-8614. Tues.-Fri., 11-3; Sat., 11-1. Free admiss. "William Roberts: Equstrian Series," thru Nov. 11.

MASSAPEQUA

THE PICTURE HAVEN, 60 Sunrise Mall, 11758. (516) 541-0584. Mon.-Sat., 10-9:30; Sun., 12-5:30. Free admiss. Continuous showing of contemporary prints by Uzilevsky, Davis, Neiman, more.

NEWBURGH

THE ART NOOK GALLERY, 20 Rt. 17K, 12550. (914) 562-2050. Mon.-Sat., 10-5. Free admiss. "Betty Driver," thru Nov. 5.; "Painting With Fire: Coulton Waugh.," Nov. 5-28

PAM ADLER GALLERY, 37 West 57th St., 10019. (212) 980-9696. Tues.-Sat., 10-5:30 and by appnt. Free admiss. "Marina Cappelletto," thru Nov. 12.; "Jonathon Santlofer," Nov. 15-Dec. 10.

AMERICAN CRAFT MUSEUM II, 77 West 45 St., 10036. (212) 397-0605. Mon.-Fri., 10-5. Admiss: adults, \$1.50; students, seniors, children, 75¢.

JAMES HUNT BARKER GALLERY, 5 East 57th St., 10022. (212) 355-7458. Tues.-Sat., 11-5. Free admiss. "Paul Ortlip: Oils & Wclrs.," also "A Selection of Paintings by Mary Krueger Ortilp." Nov. 1-14.



Paul Ortlip, James Hunt Barker.

CITY GALLERY, 2 Columbus Circle, 10019. (212) 974-1150. Mon.-Fri., 10-5:30. Free admiss. "CAPS Sculptors: 1982-83 Fellowship Recipients," thru Nov. 4.; Art is Ageless," Nov. 15-Dec. 16; "The Space Within: Sculpture by Polymorph Artists," thru Dec. 8.

PAULA COOPER, 155 Wooster St., 10012. (212) 674-0766. Check for hrs. Free admiss. "Jon Borofsky," Nov. 5-Dec. 3.

COOPER-HEWITT MUSEUM, 2 E. 91st St., 10028. (212) 860-6868. Tues., 10-9; Wed.-Sat., 10-5; Sun., 12-5; closed Mon. & major holidays. Admiss: adults, \$1.50; students over 12 & seniors, \$1. "Frank Lloyd Wright: Early Years, Early Associates," thru Dec. 31; "Contemporary Continuous Pattern," thru Jan. 15; "The Art of the European Goldsmith: Silver From the Schroder Collection," Nov. 1-Jan. 22; "Michel de Klerk and the Amsterdam School.," Nov. 1-Feb. 5.

G.W. EINSTEIN CO., INC., 243 East 82 St., 10028. (212) 628-8782. Tues.-Sat., 10-5:30. Free admiss. "Daniel Morper," thru Nov. 23.

DAVID FINDLAY GALLERIES, 984 Madison Ave., 10021. (212) 249-2909. Tues.-Sat., 10-5. No admiss. fee. "Tadashi Asoma, James Twitty," oils, lithographs. Gallery col-lection of 19th-cent. French pntgs. and contemp. French artists, continuous

FISCHBACH GALLERY, 29 West 57 St., 11019. (212) 759-2345. Tues.-Sat., 10-5:30. Free admiss.; "Peter Loftus," Nov. 12-30. "Herman Rose," thru Nov. 9.



Les Reker, Sherry French.

SHERRY FRENCH GALLERY, 41 West 57th St., 10019. (212) 308-6440. Mon.-Sat., 10-6. Free admiss.; "City," Reker, Poskas, Duval, & more thru Nov. 26.

JUDY & ALAN GOFFMAN, 18 E. 77th St., 10021, (212) 744-5190. By appnt. Free admiss. American Illustrators, N.C. Wyeth, Norman Rockwell, and others, continuous. SOLOMON R. GUGGENHEIM MUSEUM, 1071 5th Ave., 10028. (212) 360-3500. Wed.-Sun., 11-5; Tues., 11-8. Admiss: adults, \$2.50; students & seniors, \$1.50. "Modern Masters," In Justin K. Thannhauser wing, Picasso, Degas, Van Gogh, & more, "Picneers of the 20th Century," Kadinsky, Klec, Chagall, & more, continuous permanent collection; "Emerging American Artists: 1983 Exxon Nat'l Exh.," thru Nov. 6; "New Perspectives in American Art: 1983 Exxon Nat'l Exh.," thru Nov. 27.

INTERNAT'L CENTER OF PHOTOGRAPHY, 1130 5th Ave., 10028. (212) 860-1783. Tues.-Thurs, 12-8, Fri.-Sun., 12-6; clos. Mon. Admiss: gen., \$2; students & seniors, \$1; Tues. eves free. "Karsh: A Fifty-Year Retrospective," "The Metropolitan Opera Centennial: A Photographic Album," thru Nov. 13; "Summit: The Mountain in Photography, 1840 to Present," "Roman Vishniac: A Vanished World," Nov. 18-Jan. 8.

JANAPA PHOTOGRAPHY GALLERY, LTD., 303 West 13th St., 10014. (212) 741-3214. Weds.-Sat., 12-5 & 7-9. Free admiss.; "Two Woman Show, Figures in Abstract: Nancy Ney & Sue Lanzon," Nov. 3-26

THE JEWISH MUSEUM, 1109 5th Ave., 10028. (212) 860-1889. Mon.-Thurs., 12-5; Sun., 11-6; closed Fri. & Sat. Admiss: adults, \$2; students w/10 & children (6-16), \$1; seniors pay as wish. "A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870," thru Dec. 29; "Israel in Antiquity: From David To Herod," "Coins Reveal," Permanent.

METROPOLITAN MUSEUM OF ART, 5th Ave. at 82nd St., 10028. (212) 879-5500. Tues., 10-8:45; Weds.-Sat., 10-4:45; Sun., 11-4:45; clos. Mon. Admiss: sugg., adults, \$4; students & seniors, \$2. "Chinese Paintings: Major Artists and Themes," thru Nov. 1; "The Ruth and Harold D. Uris Center for Education, "The Living Room from the Francis Little House Designed by Frank Lloyd Wright," "The Lawrence A. and Barbara Fleischmann Gallery for Late Medieval Secular Art," "Italian Bronzes and other Small Sculptures of the Renaissance and Baroque Periods," all permanent; "Manet"; "20th Cent. Master: The Thyssen-Bosnemisza colection," Thru Nov. 27; "Erastus Dow Palmer: A Native American Neo-classical Sculptor," "J. Alden Weir: An American Impressionist," thur Jan. 8.

MIDTOWN GALLERIES, INC., 11 E. 57th St., 10022. (212) PL 8-1900. Tues.-Sat., 10-5:30. Free admiss.; "Jason Schoener: oils," Nov. 1-26.

MUSEUM OF MODERN ART, 11 West 53 St., 10019. (212) 708-9750. Fri.-Tues., 11-6; closed Weds.; Thurs., 11-9. Admiss: adults, \$\$\frac{1}{3}\$ student \(\text{vID}\), \$\frac{2}{3}\$; children & seniors, \$\frac{1}{3}\$; membs. free; "Video Art: A History," thru Jan. 3; "Monumental Prints by George Baselitz & Rolf Iseli," thru Jan. 3; "Mt. St. Helens photographs by Frank Gohlke," thru Nov. 29; "The Modern Drawing: 100 Drawings From The Museum of Mod. Art," thru Jan. 3.



Vincent Van Gogh, Museum of Modern Art.

NATIONAL ACADEMY OF DESIGN, 1083 5th Ave., 10028. (212) 369-4880. Tues., 12-8; Wed.-Sun., 12-5. Admiss: \$1.50. "Drawings of the French Revolution," thru Oct. 30; "Met. Opera Houses: The First 100 Years," thru Oct. 27.

ONE PENN PLAZA, 231 West 33rd St., 10001. (212) 873-9576. Mon.-Fri., 9-6 in Main lobby. Free admiss. "Vintage New York: 14 Painters and Sculptors All Over the Age of 65," thru Jan. 13.

MARCUSE PFEIFER GALLERY, PHOTOGRA-PHY, 825 Madison Ave., 10021. (212) 737-2055. Tues.-Sat., 10-5:30. Free admiss. "Alan Chasanoff: Situate, Lying & Being." thru Nov. 25; "Ruth Thorne-Thomsen: Imaginary Landscapes," Nov. 26-Dec. 24. PHOENIX GALLERY, 30 West 57 St., 10019. (212) 256-5095. Tues.-Sat., 11-5:30. Free admiss. "Rela Banks: The Evolving Series," thru Nov. 5; "Sculpture & Pastels," Nov. 1-26.



Rollie Guild, Phoenix Gallery.

PIERPONT MORGAN LIBRARY, 29 East 36th St., 10016. (212) 685-0008. Tues.-Sat., 10:30-5; Sun., 1-5; clos. Mon. & hols. Sugg. contribution: \$2. "Four Centuries of Opera," thru Nov. 6; "Fifty Italian Drawings, 1375-1775 from the Scholtz Collection," thru Nov. 13 plus Letter From Children.

PORTRAITS, INC., 985 Park Ave., 10028. (212) 879-5560. Mon.-Fri., 10-6. Free admiss. "Contemporary Portraits." fifty of America's foremost port. painters & sculptors, continuous.

MARY RYAN GALLERY, 452 Columbus Ave., 10024. (212) 799-2304. Tues.-Sat., 12-7; Sun., 1-5. Free admiss. "Sigmund Abeles," thru Nov. 10.

GALERIE ST. ETIENNE, 24 West 57th St., 10019. (212) 245-6734. Tues.-Sat., 11-5. Free admiss. "Gustav Klimt: Drawings by an Art-Nouveau Master," 1thru Nov. 6; "Paula Modersohn-Becker," Nov. 15-Jan. 7

SAINT PETER'S CHURCH, 619 Lexington Ave., 10022. (212) 935-2200. Free admiss. "Ancient Observatory," an exh. of prints and other works on paper by Florence Noa, thru Dec. 3.

SALMAGUNDI CLUB, 47 5th Ave., 10003. (212) 255-7740. Daily, 1-5. Free admiss. "Thumb Box Exh.," Dec. 12-Jan. 6.

SOHO/20 INVITATIONAL SPACE, 469 Broome St., 10013. (212) 226-4167. Tues.-Sat., 12-6. Free admiss. Linda Bastian: Flower Paintings," thru Nov. 2; "Linda Cunningham: Bronze & Steel Sculp.," Nov. 5-30.

VERBENA GALLERY, 16 West 56th St., 10019. (212) 586-3606. Tues.-Fri., 10-5; Sat., 12-5. Free admiss. "Tradition and Innovation," thru Oct. 29 (Ann. Batik Exh.).

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Continued on page 86

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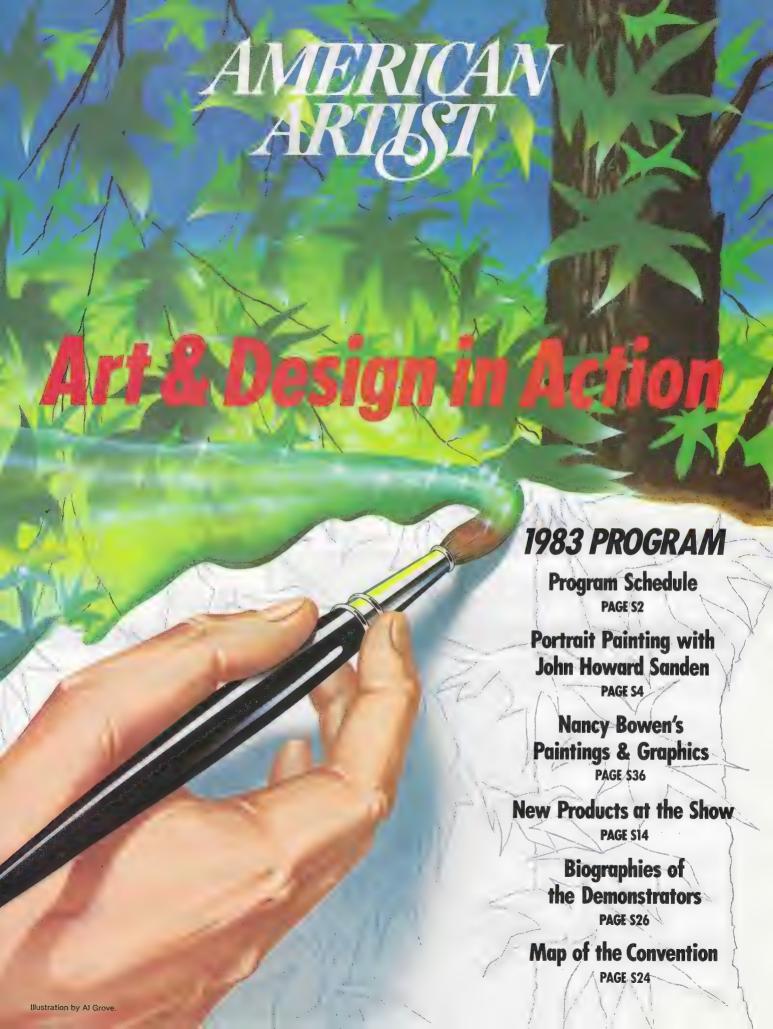
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4	FRIDAY, NOVEMBER 4th						
TIME	ROOM A	ROOM B	воом с	ROOM D	STUTZ BEARCAT ROOM	HUBBARD BALLROOM	
8:30 a.m 10:00 a.m.	"Wildl	RD REECE ife Art: in the Field''	FRED WONG Demonstrations 1. "Oriental Artist Materials" 2. "Classic Eastern Calligraphy"	"CREATIVE MAT CUTTING" 3M Company	"TODAY'S GRAPHICS WITH NAT STARR" Zipatone	JIM CRAIG "Designing with Type"	
11:00 a.m 12:30 p.m.	ADVEF	SCUSSION: RTISING	JACK	BEAL ticeship: The Masters''	"STUDIO COMPUTER AND YOU" Artronics	BILL ALEXANDER "A Morning With Bill Alexander"	
1:30 p.m 3:00 p.m.	COMPUTER	SCUSSION: R GRAPHICS Computer Graphics	JOHN HOWA Demonst Portrait		"FORMAGIC" Graphic Products Corp.	PRISCILLA HAUSER "Decorative Painting on Country Furniture"	
4:00 p.m 5:30 p.m.	Slide Le "Historic and	RECKLETON octure — Comtemporary r Painting''	HARRY G	In Print Production d Client Point Of View	"INTRODUCTION TO THE GRAPHIC ART COMPUTER" Reuel's Photo Blue Company	LESLIE DeMILLE "Magic of Pastels"	
		S	ATURDAY, NOVEN	IBER 5th	****		
8:30 a.m 10:00 a.m.	Demons	ENGLE stration: e a Watercolor Itself''	Panel Dis Advertising	ERLINE scussion: /Marketing Agency	"CREATIVE RAPIDOGRAPH® ART TECHNIQUES" Koh-I-Noor Rapidograph	RUSSELL WOODY Demonstration of Acrylic Painting	
11:00 a.m 12:30 p.m.	DEMONSTRATION OF OIL PASTELS Hopper-Koch	TOM LYNCH Demonstration — Watercolor Painting Hunt X-Acto	"COMPUTER ENGINEERING New England Technology Group	"SELLING YOUR ART" North Light	"TYPE AND LETTERING DESIGN" Letraset USA	GARY JENKINS "The Magic of Floral Painting in Oil"	
1:30 p.m 3:00 p.m.	"Multi-Media	BOWEN Artist's Studio larket''	ROBERT I "The Airbrush: and Where	How It's Used	"THE FINE ART OF BRUSHMAKING" Max Sauer Co./ Dismart, Inc.	SUSAN SCHEEWE "The Magic of Method Painting"	
4:00 p.m 5:30 p.m.	DEMONSTRATION OF SOFT PASTELS	"CREATIVE RAPIDOGRAPH®ART TECHNIQUES"		"CUSTOM TRANSFER GRAPHICS"	"SELLING YOUR ART"		
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BY EUNICE AGAR

WHY DO SO MANY artists teach, including those who are at the top of their profession? Whatever the circumstances, many artists seem to have an instinctive need to give their knowledge to others.

John Howard Sanden is one such artist. He is a successful portrait painter whose clients are leading figures in American life, and he also has a major reputation as a teacher and the founder of the National Portrait Seminars. The fifth annual was held at the Hyatt Regency in Washington last June. For ten years, he taught at the Art Students League of New York to overflowing classes-80 students in two studios working from three models—and gave a popular lecture-demonstration series. When he recently moved from New York to Washington Depot, a small town in northwestern Connecticut, Sanden says he couldn't suddenly drop his contact with students, so he planned a home study program. At this writing, 186 people have enrolled.

Organization is the key to Sanden's success both as a painter and a teacher. In the brief ten years since he first began painting formal portraits on commission, he has evolved a system of establishing the pose through a series of photographic studies, painting a portrait sketch from life, collecting or making photos for props and background, painting a quarter-size study with which to work out the composition and color scheme, and finally doing the formal painting from the preliminary paintings and photographs. All this careful preparation enables him to paint directly in the au premier coup method without having to underpaint or make structural adjustments. A life-size, three-quarterlength portrait takes from 40-80 hours

Eunice Agar is a painter, teacher, freelance writer, and former managing editor of American Artist. She maintains a studio in Great Barrington, Massachusetts.









Step 1. Working directly on a white canvas, Sanden establishes the basic shape of the head, using a neutral gray oil color.

Step 2. The darks are then established. For the darkest accents, Sanden uses a mixture of burnt sienna and viridian, heightened with cadmium orange.

Step 3. The halftones are a combination of white, yellow ochre, and cadmium red light. For the grayed tones on the neck, chromium oxide green has been added. Warm halftones are then added to the forehead and chin.

Step 4. Working with a large brush, Sanden achieves a broad statement of the form of the head. There is no blending. Smaller accents and details are then added. Finally, a systematic adjustment of many tones and edges is made. The completed study: *Portrait of R. Peyton Woodson III*, oil, 24 x 20. (The final portrait is 48 x 36 and is in the collection of the British-American Insurance Company, Nassau, Bahamas.)

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of work.

Sanden use a series of premixed flesh tones and grays—combinations that he found he was using repeatedly (these are now commercially available as the John Sanden Pro-Mix Color System). He takes his own photographs and has carefully worked out his lighting system for complete control of specific effects. All of his gear—a French easel with supplies and the photographic equipment—is planned for easy transport to the many commissions which have taken him all over the world.

There has been some criticism of Sanden's use of premixed colors and, of course, any dependence on photography is always debated. He explains that the premixed colors are simply a point of departure. They should be mixed and adjusted for each painting and not used just as they come out of the tube. As for photographs, he is emphatic that portraits should always be based on study from life. However, some photographic references are helpful. They save time in setting the pose by giving the client a choice of many possibilities which he can see clearly in front of him. And it is just not practical or possible to have a client sit through as many as 80 hours of posing for the final painting. A combination of painting from life and photographs seems to work best.

Sanden has made every aspect of his procedure available to others in his classes, the new home study course, and his books. Painting the Head in Oil, published by Watson-Guptill Publications in 1976, is a detailed, step-bystep study of the portrait sketch in the au premier coup or alla prima method. Sanden is famous for his skill in quickly capturing a likeness in one sitting. He studied the technique in Samuel Edmund Oppenheim's portrait class at the Art Students League and was asked to take over the class upon Oppenheim's retirement.

His second book, Successful Portrait Painting, co-authored with his wife, Elizabeth R. Sanden (who is also a successful portrait painter and teacher), and published by Watson-Guptill in 1981, is planned for the experienced artist. This book is the main text for his Home Study Course in Portrait Painting.

Sanden has been described as "the Billy Graham of portraiture." It is an apt analogy. Through his father, who was a Presbyterian minister, he met Graham, an event that he considers a major influence on his life. His atti-





Top: John Howard Sanden is shown painting Senator Robert C. Byrd in the United States Capitol in 1981.

Above: Portrait of James Schlesinger, 1982, oil, 50 x 38. Courtesy The Department of Energy, Washington, DC. Photo by Tony Mysak.





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SANDEN II

Continued from page S6

tude toward his work, toward the people he meets and paints, and toward the promotion of the portrait field has a subdued fervor, an emphasis on integrity and clarity of purpose.

Sanden developed the seminars with Elizabeth Sanden. The format of these sessions differs from the usual short workshop. After the first year, the Sandens decided it was impractical to have participants paint. Time was too short and space too limited for serious studio work. Instead, they have concentrated on a schedule of lectures, demonstrations, question-and-answer sessions, and critiques of participants' work through slides as part of an awards competition. Noted portrait painters are invited to speak.

At the Washington seminar in June, six guest artists presented programs (along with John and Elizabeth Sanden). They were: Patricia Hill Burnett, a Detroit portrait painter and sculptor; Gordon Wetmore, a watercolorist from Signal Mountain, Tennessee; A. Lee Lively, a Virginia Beach artist who does portraits of people in the news for syndication on national television; Cedric B. Egeli, a Maryland artist who paints in a Sargent-like manner; and special guests Samuel Edmund Oppenheim, Sanden's former teacher, who paints in a style described as romantic realism, and Robert Bruce Williams, a popular Washington artist who does rapid alla prima portraits. As of May 1983, over 12,000 people had responded to advertisements for the seminar in American Artist.

Sanden believes a major reason for such a response is that portraiture is one of the few art specialties with some certainty of financial return. Commissions are made and a price established in advance. At one time, artists thought that photography would replace the painted portrait, but that prediction has proved inaccurate. There continues to be a healthy market for good portraits.

Sanden explains that his commissions are the result of professional contacts with his dealer, Portraits, Inc., or referral from other clients.

Sanden has been drawing the human face ever since his childhood in Austin, Texas. When he was six years old, his father gave him a copy of The Pictorial Life of Lincoln, a fountain pen, and some paper and told him to copy every picture. And he did. The next project was The Life of Christ Visualized. Later, the family moved to Minneapolis and Sanden attended the Minneapolis School of Art. Although he says he listened to everything, he

Continued on page S12



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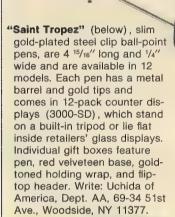
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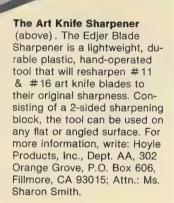






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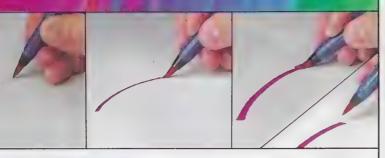


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SANDEN

Continued from page S8

says art school was largely a waste of time because all the instruction was abstract. The exception was one teacher, Gustav Krollman, who presented a structural approach to drawing. Sanden believes that instruction was invaluable.

He also especially remembers some of the visiting artists—Oskar Kokoschka, Josef Albers, and Albert Dorne. Sanden liked Kokoschka's simple, unpretentious manner and total dedication to his work. He studied with Albers one summer. He was impressed by Dorne's forthright commitment to commercial illustration, eschewing all pretense to fine art.

Despite his training, Sanden went on to become a successful illustrator for many magazine and book publishers. For six years, he was on the staff of Reader's Digest, where he did 65 commissioned portraits published by the Digest. Working from photos and other secondary sources, he painted Mrs. Richard Nixon, Spiro Agnew, Walt Disney, Bob Hope, King Hussein of Jordan, Ethel Merman, and others.

Eventually, Sanden had such a strong urge to work directly from his subjects that, in 1969, at the age of 37, he took the drastic step of selling his house and car, giving up the Reader's Digest job, and moving to New York to study at the Art Students League. In four years' time, he was a successful portrait painter and teacher and, by 1975, was featured in his first article in this magazine. The speed of his success has more than made up for the many years he says he wasted. The 20 years, however, were not actually wasted, because he was continually painting the human form in one context or another.

Now Sanden is in the enviable position of being able to be selective about commissions. He is determined to paint people who have done something with their lives, whose faces and bodies reveal the marks of an intelligence and vitality that come from many years of intense activity. Society portraits are out. His subjects include heads of major U.S. corporations, university presidents, senators, leading people in all walks of life.

Sanden says he finds the whole process of painting an awasome mystery which deepens with the Perhaps it is best that he is truly discovering that mystery now. If 20-year-old artists had to face it all at once, they would probably lack the courage to go on. That may be one reason why artists often live very long lives. There is no end to the enigma, no possibility of running out of mountains to climb. •

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Above: The new economical 12"-x-16" Litebox Model 1000 is a lightweight, portable unit that can be used for tracing, opaquing, stripping, viewing, and sorting slides or transparencies, and for exposing photo silk screens. Features include a UL listed fluorescent light fixture that operates on 110 volts AC and provides a cool working surface, a self-storing white power cord with and instant on/off switch, and a dual-layer top of clear and translucent Plexiglas panels that may be reversed for exposing photo silk screens. For further information, write: The Litebox Co., Dept. AA, 4191 Greenpond Rd., Easton, PA 18042; Attn.: Tom Fehr.



New accessory (above). A compact workstand for use with TG1 Technical Drawing Pens has been introduced by Faber-Castell. It features 4 keyholes into which TG1 Technical Pen Caps may be inserted during use, keeping the pens upright for instant start-up. A swivel feature permits the user to lower the pens to the recommended horizontal storage position when not in use. For further information, write: Faber-Castell Corp., Dept. AA, P.O. Box 7099, Newark, NJ 07107.

Rupaco Paper, maker of matboards (ranging from high-quality 100% museum rag board with neutral pH to 2-sided conservation museum board, mounting board, chipboard/newsboard, and woodpulp board), announces a rag museum board in black, 2- and 4-ply, plus a new matboard Color Guide. To receive a copy of the new revised Color Guide and latest price list, write: Rupaco Paper Corp., Dept. AA, 62 Kent St., Brooklyn, NY 11222.

NEW PRODUCTS AT THE SHOW



The new 746 700 Ultrasonic Cleaner (above) for technical pens, airbrushes, and other parts features 55 watts of power and 60,000 energy waves per second, an indicator light, lift-out pen caddy for cleaning pens without disassembling, stainless-steel tank, solid-state circuitry, thermostatic control, and leakproof seals. Made of impact-resistant Lexan, the cleaner comes with a pen caddy, lid, and bottle of Mars cleaning solution. For more information, write: J. S. Staedtler, Inc., Dept. AA, P.O. Box 7102, Canoga Park, CA 91304.



Above: Winsor & Newton is giving a free display rack to any dealer who buys a pre-packed drawing ink assortment. The metal display rack holds the full line of Winsor & Newton Drawing Inks in their new, smaller-size bottles: 24 colors in 1/2-oz. bottles, gold and silver in both 1/2-oz. and 11/4-oz. sizes, and 1-oz. bottles of black India ink with dropper caps. The rack can be loaded from either the front or back, has color ID tags, and shows off the award-winning package designs of the inks. For additional information, write: Winsor & Newton, Inc., Dept. AA, 555 Winsor Dr., Secaucus, NJ 07094.



Computer express (above). Now IBM-PC owners can convert computerized charts, designs, graphs, and graphics to 35mm. slides, prints, or overhead transparencies. With the new Computer Slide Express, IBM owners simply push a button to dial Visual Horizons in Rochester, NY; transmit the information over ordinary telephone lines; and receive by mail 35mm. color slides, standard-size black-and-white prints, enlargements, or overhead transparencies. For more information on this service, write: Visual Horizons, Dept. AA, 180 Metro Park, Rochester, NY 14623.



Get a Grip (above). Yasutomo introduces the economical Niji Grip 89 made from translucent plastic. It features a knurled grip, metal clip, eraser, and retractable lead. Available in 4 colors: black, blue, pink, and burgundy. Information can be obtained from: Yasutomo & Co., Dept. AA, 500 Howard St., San Francisco, CA 94105.

The nontoxic approach. Model Rectifier Corp. has introduced a line of nontoxic, water clean-up acrylic paints. The MRC-Tamiya paints, available in large-mouth ³/₄-oz. bottles, provide a durable, permanent acrylic coat for wood, plastic, leather, glass, etc., without bubbling or dripping. The paints come in 62 gloss and matt colors. For more information, write: Model Rectifier Corp., Dept. AA, 2500 Woodbridge Ave., Edison, NJ 08817.

Skills gruss

An Artist's Guide to **Living By Your Brush Alone**

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by Clive Ashwin

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Ed. by Sally Ann Davis

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Ed. by Charles M. Daugherty

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Alvin (above) introduces its new 6-page 2-color mini-catalog on all its drafting and art studio furniture. The catalog includes the "Spacesaver" line of folding, portable, and height-adjustable drawing tables, and a selection of drafting/graphic arts chairs and stools. For your free brochure describing this line of furniture and equipment, write: Alvin & Co., Inc., Dept. AA, P.O. Box 188, Windsor, CT 06095.

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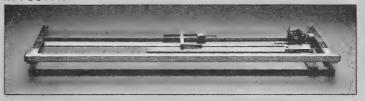
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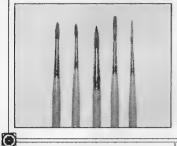
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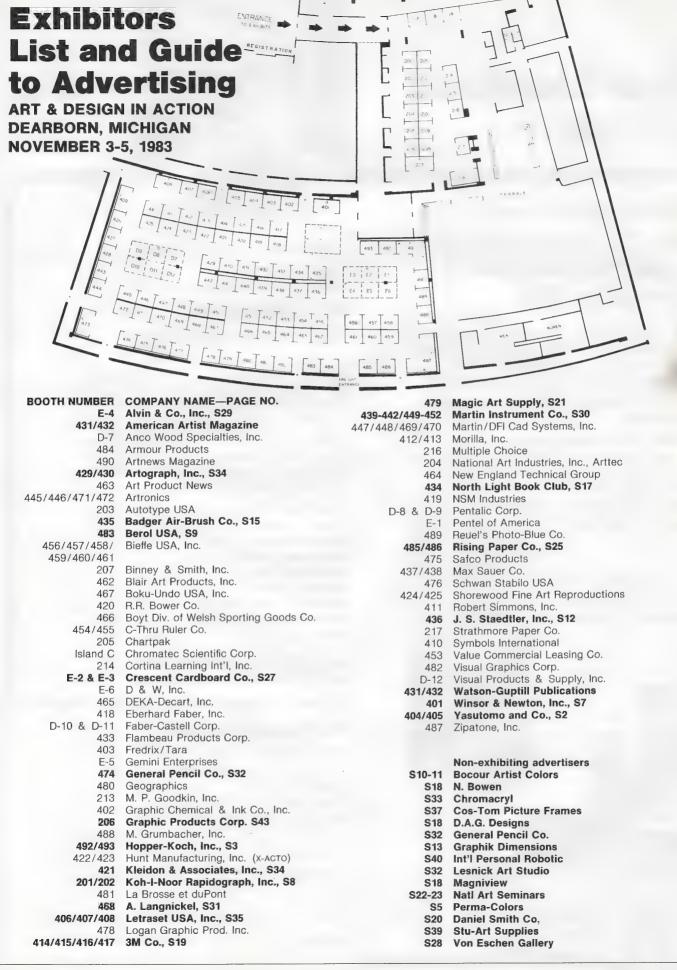
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FREDERICK

IS A NOTED American watercolorist and calligrapher who has spent 25 years adapting Ori-

ental materials to a Western approach for watercolor painting. At the Art & Design in Action show, Wong will demonstrate methods for adapting Eastern materials to Western purposes and will discuss the differences between classical and traditional approaches to Oriental painting techniques.

Wong also will give a presentation on calligraphy in which he will demonstrate how the calligrapher's tools, primarily the brush and broad-edge pen, help create calligraphic forms. He will discuss attitudes toward design, particularly in terms of how the written word or letter, and text with heading copy, can suffer without creative planning.

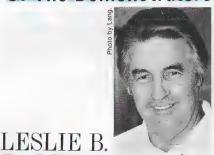
Wong's work can be found in galleries, private collections, and museums around the country. The galleries representing his work include the Ultimate Lotus, New York; Frederick Wong Studio, New York; Jones Gallery, La Jolla, California; 28 East Art Center, Inc., Tulsa, Oklahoma; Malton Gallery, Cincinnati, Ohio; Arts Promotion, Inc., Hong Kong; Gentle Winds Gallery, New Hope, Pennsylvania; and Park City Art Center, Utah.

He has authored two books published by Watson-Guptill Publications: Oriental Watercolor Techniques and The Complete Calligrapher.



Timeless Lake, by Frederick Wong, watercolor, 16 x 20. Private collection.

Of The Demonstrators



has long been known for his fine portraits. He came to portraiture early in his career when he moved to California and began sketching portraits at Knott's Berry Farm and at the Oak Room in the Disneyland Hotel. A natural for such rap-



The Sea Captain, by Leslie B. DeMille, 1981, pastel, 24 x 20.

id sketches, DeMille soon was producing them by the hundreds.

Since that time, DeMille has developed his skills to the point where he is swamped with commissions for portraits, and although as a result he does not have much time for demonstrations, he still manages to teach at various workshops and art symposiums, as well as having found time in the past to host the 13-week PBS and cable TV series, "Portraits in Pastel." Using material from the series, DeMille will demonstrate the use of pastel in portraiture at the Art & Design in Action show.

Some of his prestigious commissions have included former President Richard Nixon, President Ronald Reagan, Buddy Ebsen, Yvonne D'Carlo, Andy Devine, Max Baer, and three past presidents of Whittier College.

His work is shown in the book Western Painting Today (Watson-Guptill Publications) and can be found in private and permanent collections.

BARBARA

IS A NEW YORK artist who has added the computer to her list of tools. At the Art & Design in Action show, she will take part in a panel discussion on computer graphics. She first became interested in computer graphics when Peter Spackman invited her to go to MIT to learn about computer graphics. Although scheduling difficulties did not make that possible, she began to talk to programmers and read all she could about the subject.

Currently, Nessim is director of research and development at (212) Studios, Inc., a film and video facility which will open in January and provide pre-production through post-production services. She also is developing imagery for Time-Life, Inc., through the use of Teletext-Telidon technology. She is teaching the faculty at the High School of Art and Design how to use the IMAGES computer graphics system and how to develop a computer-related curriculum for their classes.

Through the years, Nessim's work has appeared in Esquire, New York, and many other magazines—including covers for major publications, such as her ERA cover for Time's July 12, 1982 issue. She has had several solo and group shows throughout the country and abroad. She lectures widely and is a faculty exchange scholar from the Fashion Institute of Technology. She has illustrated several books and, in

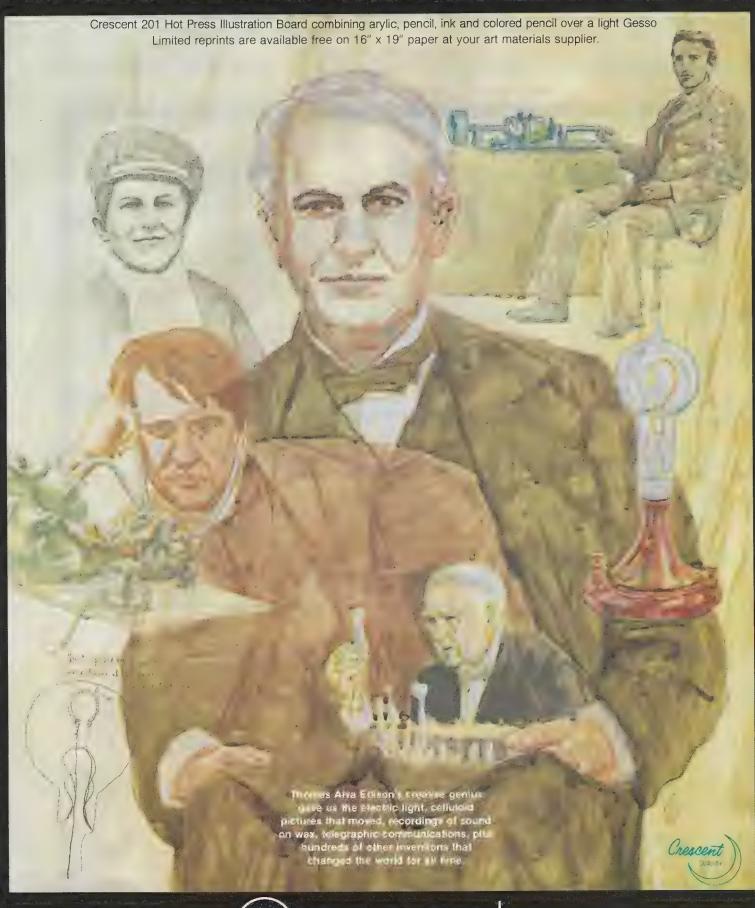


June Bride, © 1982 Barbara Nessim. This is an electronically created image generated on a computer.

1975, 64 pages of her drawings were published in the book *Sketchbook*. Nessim has also done set designs for the theater.

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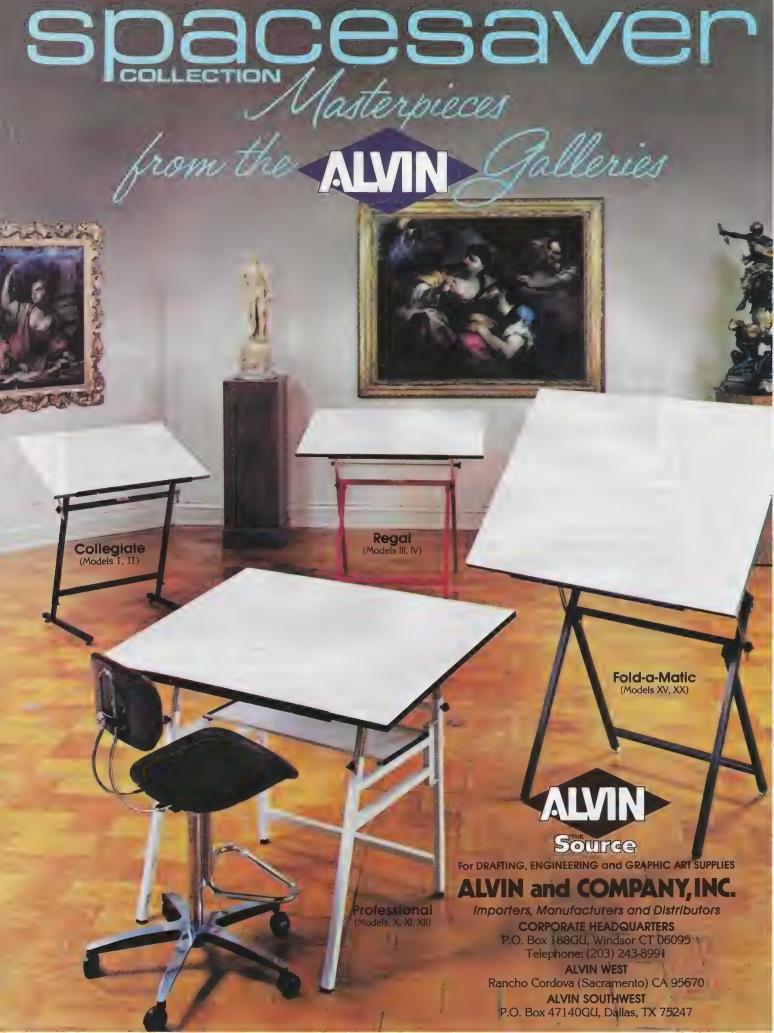


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BIOS



JACK

strongly values the practice of apprenticeship in the world of art. If young artists, he feels, were trained in the same way as young musicians, dancers, or athletes, America would be swamped by a renaissance in the arts. Beal will present a slide lecture on apprenticeship at the Art & Design in Action show.

Beal first took an assistant, Walter Hatke, when he was faced with two upcoming shows in New York City and Paris and with only enough work for one show. Under Beal's direction, Hatke painted floors, couches, rugs, and other sections of a scene, while Beal did the underpaintings, figures, and final touches. Since then, Beal, along with his wife, artist Sondra Freckelton, has worked with artists Dana



The Painting Lesson, by Jack Beal, 1980-1981, oil, 84 x 96. Photo by Eeva-Inkeri.

Van Horn, Bob Treloar, and Dean Hartung.

Says Beal, "Since I believe that apprenticeship is the most effective means of training younger artists (just as it has proved to be the best method to teach and learn profession al medicine, law, business, architecture, music, and dance, etc.), I have asked young painters to help me with my work and have taught them all I know in the process."

Beal began his career as an abstractionist, but by the early '60s he had turned to realism, having become disenchanted with abstractionism. Since that change of direction, Beal has

made an impressive career for himself.

Beal has done commissions for Washington & Lee University, the Department of Interior, and the Department of Labor. For the Department of Labor, he did large oil paintings, each measuring about 12 square-feet, telling the story of the American worker in four episodes: "Colonization," "Settlement," "Industry," and "Technology." Beal worked on the murals with the aid of Van Horn, Treloar, Eckert, and Sondra Freckelton.

Beal's work can be found in many public collections and museums. He lives in both New York City and on his farm in upstate New York. Since 1965, he has been represented by the Allan Frumkin Gallery in New York.

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BIOS



MAYNARD

IS A NOTED wildlife artist. He has spent a lifetime traveling around the globe, observing, sketching, and painting nature and its creatures. He spends an enormous amount of time traveling and doing fieldwork, for he feels that this is the only way for anyone to be a wildlife artist. "The most important thing in painting wildlife," says Reece, "is thorough research and the learning of the habits, anatomy, and postures of animals, plus adapting their natural surroundings to lend power and credibility to your interpretations of nature."

As the face of America becomes increasingly developed, Reece's paintings are quickly becoming one of the few records of American wildlife. Reece's America is one of blue lakes and clean rivers where the land teems with life.

At the Art & Design in Action show, Reece will give a slide presentation which demonstrates his methods and shows many of his sketches and paintings being worked on in numerous parts of the world. He also will show painting techniques for different weather conditions. There will be a film showing the execution of a painting from start to finish, and Reece will discuss the importance of fieldwork.

Reece is represented by the Maynard Reece Gallery in Des Moines, Iowa, and reproductions of his work are published by Mill Pond Press, Inc., in Venice, Florida.



Frosty Morning-Canada Geese, by Maynard Reece, 1981.





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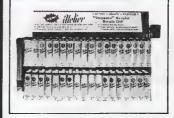




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BIOS

SONDRA

FIRMLY BELIEVES in the necessity of skill and expression as coforces in the creation of art. This New York watercolorist feels that artists must be well-

versed in the fundamental skills and aesthetic techniques and problems. However, artists also must invest their work with their own sensibilities and expression to avoid the trap of approaching their work as a purely intellectual challenge or exercise.

At the Art & Design in Action show, Freckelton will present a slide lecture on historical and contemporary watercolor painting. She also will discuss the specific materials and basic skills used with watercolors, as well as talk about her own development and working methods.

Freckelton began her career as a sculptor working in wood and plastics, exhibiting under her married name, Sondra Beal. During the early '70s she turned to realism in her work and began painting in transparent watercolor. Moving into the realm of watercolor painting was a natural step from the watercolor studies she had done for her transparent cast-resin sculptures.

Because watercolors are relatively unchangeable once placed on paper, Freckelton spends large amounts of time



March Flourish, by Sondra Freckelton, 1981, watercolor, 441/2 x 42.

preparing to paint. Her preparation includes many sketches, drawings, and color studies. Often before putting the first mark of paint on the paper, she will do detailed studies of various sections of the composition, as well as the entire composition itself, to work out the kinks and details.

Continued on page S41



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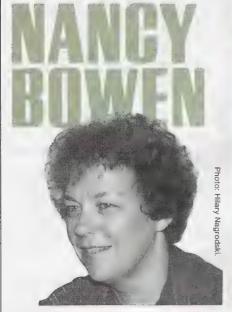
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AA 83





Left: A view of Sheppard's Restaurant at the Sheraton Harbor Island near San Diego, showing three of the 30"-x-40" oil paintings commissioned for that space. Photo courtesy the Riggs Galleries, San Diego, California.

This remarkably successful California artist explains how she creates and sells her impressionistic paintings, prints, and monotypes.

BY M. STEPHEN DOHERTY

LIKE MANY OTHER women and men, Nancy E. Bowen began her art career after years of devoting her full energies to the needs of her family. Unlike most "late-blooming" artists, however, Bowen set her career goals very high and worked hard to achieve her ambitions. Looking back on the past eight years, it surprises even Bowen to know that she has achieved her goals of creative independence and financial success in a very few years. And while her unique talent and personality have been key factors in this success, the artist would be the first to admit that the goal-oriented, organized approach she has taken is one that other artists can use successfully.

Bowen graduated from Indiana University and, in 1963, married her husband who was then a Marine Corps pilot. "We settled down, raised three children, and moved around a lot," she explains. "There was just very little time to pursue my painting." It wasn't until 1970 that Bowen was able to devote serious time to painting, and she did so in a 100-square-foot utility room/studio in her home.

Once her children became more independent and Bowen could establish a clear direction for her artwork, she

M. Stephen Doherty is the editor of American Artist.

began thinking seriously about her career as an artist. She established herself with a local art gallery and became involved in the annual Laguna "Art-A-Fair" festival. She also took a teaching job at a community college near her home.

In 1978, Bowen began working with Calvin J. Goodman, a West Los Angeles-based management consultant and author of the Art Management Handbook, Goodman recalls the advice he offered Bowen when she first retained him: "Bowen began her work with me by thoroughly reviewing and tightening her own aesthetics. Too often, talented artists confuse experimentation and wide-ranging interests with their more serious artistic endeavors. Bowen selected those subjects, methods, colors, and moods that suited her best and combined them into a clearly recognizable style of her own. Her impressionistic bias allows plenty of room for growth and diversity and is carefully focused. Her collectors, dealers, and others have learned who she is artistically and what her work is about.'

Goodman urged his client to create works on paper, in addition to her oil paintings, so that her images would be salable in more than one price range. He also suggested that she undertake a series of home-studio exhibitions and sales and present her work to California interior designers. Both produced impressive results. Bowen showed her portfolio to the designers on whom she called, not only to sell existing work, but also to obtain commissions. These special projects have become a regular feature of her sales activities.

Bowen's initial success brought her to a point where Goodman felt a certain amount of promotion was called for, and she produced a series of color postcards which were mailed out to designers with an accompanying letter. She also entered some competitions which brought awards and credits that added to her stature as an artist. These promotions brought even more success, and Bowen started working with galleries and her own studio sales representative to get more commissions and sales. Although the artist reached a point where she had several people developing business for her, she remained "her own best sales agent," according to Goodman. "Bowen is one of the many artists I know who enjoy meeting and dealing with clients.

Bowen now operates her multifaceted art business out of a studio in an industrial building in Anaheim, California. The front portion of the 1,500-square-foot space is an office where the artist's secretary, Lineke Van Dorp, takes care of the phones, correspondence, appointments, special mailings, and general clerical duties.

Beyond this room is the printmaking studio where Bowen and her master printer, Pat Merrill, produce editions of multiple-plate color etchings. Another portion of this large print room is devoted to the production of monotypes, which Bowen makes with (Naz-Dar) screen-printing inks. While these inks have excellent printing qualities, they do contain a high percentage of petroleum solvents, and Bowen had to install an elaborate ventilation system to avoid potential health hazards. Two large vents pull the heavier-than-air fumes off the floor of the studio, while another pair of vents pull air directly off the work surface and drying racks.

Other sections of the well-organized studio are set aside for Bowen's painting activity and for the presentation of her works. Finally, there is a shipping

Continued on page S24

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and receiving area where supplies are taken in and finished artworks are sent off to clients around the country. Two part-time studio assistants stretch canvases, catalog reference materials, crate works for shipments, maintain inventory records, etc.

Bowen recently completed the installation of two major commissions from interior design firms, and she will be describing these during her talk at the "Art & Design in Action" show in Detroit this month. The first of these interior projects was for the elegant new Sheppard's Restaurant at the Sheraton Harbor Island near San Diego, California. The commission, which was arranged by the Riggs Galleries in San Diego, was for a series of large oil paintings that would be the focal point of the restaurant's design and decoration. It was agreed that the images would be based on Bowen's studies of Claude Monet's gardens in Giverny, France, which she visited several years

Bowen has no difficulty working within the guidelines set by the interior designers who commission her artwork, and she was happy to create these Monet garden paintings for the Sheraton restaurant according to the size and palette that was agreed upon. The subject, which she proposed, was of great interest to her and the colors were consistent with her normal painting palette. As the photo reproduced here demonstrates, Bowen's paintings have given the restaurant a unique identity.

Sandy Cope, who is Bowen's full-time marketing director, arranged another large commission for the renovation of the Disneyland Hotel in Anaheim. This job called for the artist to produce close to 700 pieces of framed original artwork for the suites and individual guest rooms of the hotel, and Bowen was able to deliver etchings and monotypes, according to the schedule agreed to with the Disneyland Hotel organization.

Bowen continues to set ambitious goals for herself and to achieve them. The quality of her artwork and her success should inspire any artist who is willing to make the same commitment. •

Top: L'Eté, 1982, etching, 16 x 24. This is one of the color etchings produced for the guest rooms of the Disneyland Hotel in Anaheim.

Right: Roses and Ferns—Peach Series 3, 1983, monotype, 34 x 24. For the suites in the Disneyland Hotel, Bowen created original monotypes produced in series.





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All photos of works in this article by E. Bruce Howell, courtesy the Riggs Galleries, San Diego, California

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Washington

Seattle Seattle Art
Daniel Smith Ink Co.

Wisconsin Fort Atkinson

Nasco Ind. Milwaukee Palette Shon Inc. Waukesha

Main Street Arts

CANADA

Beaverlodge Beaver Hobbies and Crafts Calgary Clark's Art and Drafting Supp. Mona Lisa Art Salon R. A. Barnes Art

Camrose Candler Art Gallery **Edmonton** The Art Store Delta Paint and Decor. Centre

T. H. Morgan Grande Prairie G. P. Gallery Crafts

Red Deer Walsh Gallery **British Columbia**

Abbotsford House of Fine Art Campbell River The Colourwheel

Courtenay Phyl's House of All Sorts Delta

Origins Art Ltd. Kamloons Access Gallery
Central Reprod. and Eng.
Supp. Ltd.

Kelowna Artworks: Fine Art Cady Crafts

Maple Ridge Insight Studio Supp. and Gallery

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Kalamalka Art Centre Pams Craft Emporium Parksville The Toy Box

Port Albernie Lucky Printers and Lithographer Port Hardy A.G.S. Office and Stat Supp. Ltd.

Prince George The Yarn Barn Prince Rupert Wilara Stationers **Revelstoke** Phoenix Office Services Ltd.

Richmond Duffy's You Frame and Art Supply Salmon Arm Salmon Arm Stationery

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Fergus The Sun Spot Guelph Duncan McPhee Ltd. Hamilton Westdale Gallery

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Quebec Charlesbourg
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Sherbrooke Art and Photo Inc.

Saskatchewan Lloydminster The Hobby Shop Regina Ann's Art Shop

Saskatoon Harder's Gallery and Artist Supp



Careful planning, she feels, allows the artist to make creative changes and improvements while avoiding false starts and confused statements.

Freckelton brings her own expression to bear on her compositions through the use of elements from her environment in New York City and from her farm in upstate New York, where she and her husband, artist Jack Beal, live for seven months of the year. The personal quality of her quilts, plants, fruits, animals, rocks, and gardens adds incredible tone and timber to her paintings. She feels that these items speak about the daily life that is her faithful subject.

Freckelton has had her work exhibited in numerous museums, galleries, and traveling shows throughout the U.S. She has had solo exhibits at major galleries in New York; Chicago; Washington, DC; and San Francisco. Her paintings are included in various public and corporate collections.

Recently, American Artist Editor M. Stephen Doherty wrote about Freckelton and her methods in his book, Dynamic Still Lifes in Watercolor, published by Watson-Guptill Publications. The book includes a gallery collection of her finished paintings. Freckelton is represented in New York by Brooke Alexander, Inc.



is an interna-🚺 tionally known art instructor who has developed and teaches a system of "method" painting. Scheewe and her staff of associate instructors teach thousands of beginning and advanced painters throughout the U.S., New Zealand, and Germany each year for M. Grumbacher, Inc. Currently, Scheewe is the artist-host of the PBS

series, "Magic of Animal Painting." At the Art & Design in Action show. Scheewe will discuss the values of both method painting and traditional art training. She also will give demonstrations of the method system.

Method painting works on the basis of having the student copy an artist as the artist paints. In this way, the student enjoyably learns by doing, instead of being frustrated with an aborted effort.

Scheewe resides in Portland, Oregon, where she manages her own publishing company, Sue Scheewe Publications. Fourteen of her own books are available. Scheewe fills her already busy schedule with designing for Walnut Hollow Farm and for Geme' Arts. She also writes columns for several tole and method painting magazines. Scheewe served for two years as educational director of the National Society for Tole and Decorative Painters and has taught classes at the Society's national convention for ten years.



KNOWN for his "wetinto-wet" technique and his public television series, "Magic of Oil Painting." Alexander's technique allows him to complete a painting in 30 minutes with his collection of tools: large brushes that usually are used for painting walls and woodwork, plus a palette knife shaped from the blade of a putty knife.

When Alexander teaches or gives a demonstration, he encourages his students or audience to think big and push themselves beyond their limits. According to Alexander, anyone can become a good painter with practice and determination.

At the Art & Design in Action show, Alexander will discuss his own experiences and techniques, including the "wet-into-wet" technique. He also will start and finish a painting, explaining various aspects or problem areas and answering any questions. Alexander uses his own supplies, obtained from his company, W. Alexander Magic Art Supplies, Inc., in Salem, Oregon.



GARY

IS HOST OF the art instruction television series, "Magic of Floral Painting." He will demonstrate his techniques for floral painting at the Art & Design in Action show. Jenkins has taught his techniques across the western United States for 20 years. Now he has expanded his audience with the 13-part series in which he shows viewers how to paint a variety of flowers, from poppies to orchids. An instructional book accompanies Jenkins' television show and contains complete instructions on how to paint every flower shown on the series, along with full-page, fullcolor reproductions of each of Jenkins' 13 paintings.

WILL LECTURE and demonstrate on "How to Make a Watercolor Paint Itself" at the Art &

Design in Action show. The watercolorist and illustrator will focus her presentation on the use of light to define form and to create the illusion of reality. She also will show techniques for creating textures, making edges, controlling color transition, and controlling water flow. Since most of Engle's watercolors are of landscapes, she will do a series of short demonstrations on painting seawave action, rocks, and other aspects of landscapes.

A member of the American Watercolor Society, Engle is a full-time watercolor illustrator for national publications, such as Playboy and Reader's Digest. Over the years, she has won various awards and honors and has illustrated children's books. Since 1974, Engle has had solo shows at universities, museums, and galleries. She has been represented by numerous small galleries throughout the U.S. Her work can be found in private collections in the U.S. and England and was accepted in 1981 by Mill Pond Press, Inc., for the publication of limited-edition reproductions.

BIOS

LAWRENCE

IS THE Editor of ADS magazine. At the Art & Design in Action show, he will moderate a panel discussion involving advertising agencies that are connected with the automobile industry. ADS, a bimonthly magazine, features reports, interviews, and commentary concerning the world of advertising. While the magazine doesn't offer technical "how-to" articles, it reproduces portfolios of the best current work being done throughout the world. The magazine also covers almost every major awards show, from both the international and U.S. CLIO awards to the Cannes Festival and the Irish Awards Festival. Overall, with the help of editorial advisors such as Peter Hirsch, George Wyland, Paul Wilmot, and many others, ADS creates a format where advertising professionals can view and comment on each other's work.

PRISCILLA

Is CONSIDERED a leading authority on tole and decorative painting. She founded the National Society for Tole and Decorative Painters in 1972, which now boasts over 20,000 members. Her belief is that "anyone can learn how to paint; you really can learn to paint if you want to." Her enthusiastic, step-by-step approach proves infectious: there are now more than 2,000 Priscilla Hauser-accredited teachers who offer classes in her method. She will demonstrate her approach at the Art & Design in Action show.

Hauser is the author of over 40 how-to books on the subject, and her book The Priscilla Hauser Book of Tole and Decorative Painting recently came out in paperback (Van Nostrand Reinhold). Besides conducting about 21 seminars and trade shows across the country each year, Hauser publishes her own quarterly magazine and has brought her tole painting techniques to thousands of others through her "Magic of Decorative Painting" public television series (produced by KOCE-TV in Huntington Beach, California).

Her second TV series began airing last month and a third will start production early next year. Viewers can watch Hauser's quick, adept method of beautifying household objects with colorful flowers, fruits, and other designs and can obtain the series' accom-

panying instruction books from KOCE-TV. Now, three "Priscilla Hauser Video Workshop Tapes" are available for home and rental use from the Martin/F. Weber Company in Livonia, Michigan.

The "Priscilla Hauser Publications and Products" catalog from Martin/F. Weber lists Hauser's instructional books and her products produced by Martin/F. Weber. Hauser's business certainly has grown since 1962, when she began her first Little Red Tole House in Tulsa.

Her abounding energy and sincere conviction that she can teach anyone to paint account for her overwhelming success in the development of today's decorative painting movement.



ROBERT

IS A NEW YORKbased artist and technical consultant for Badger Air-Brush Company. He will give a seminar on "The Airbrush: How It's Used and Where It's Going" at the Art & Design in Action show. Paschal will discuss airbrushes, air sources, compatible materials and their reductions, masking procedures and their effects, and working surfaces and their preparation. He will support his discussion with a slide presentation of contemporary American art. Paschal has lectured extensively across the U.S. and has taught painting, airbrush technique, and illustration. He is the author of Airbrushing for Fine and Commercial Artists and co-author of Advanced Airbrush Technique-The Art of the Dot, scheduled for publication in 1983. Both books are published by Van Nostrand Reinhold, Inc. He has demonstrated his airbrush technique on videocassettes produced by DEMOVISION. Paschal's work has been exhibited throughout the country.

JAMES

IS THE DESIGN DIRECTOR of American Artist. He has authored several books that have become

the standard texts for students of graphic design: Production for the Graphic Designer, Designing with Type, Graphic Design Career Guide, and Phototypesetting: A Design Manual (all published by Watson-Guptill Publications). These books have made him one of the most sought-after lecturers in universities and one of the most valuable consultants to advertising agencies. At the Art & Design in Action show, Craig will show a film and give a lecture on graphic design.

HARRY Glickman BERNARD Nerringer

WILL present a 90-minute seminar on "How to

Avoid Pitfalls in Print Production from the Designer and Client Point of View" at the Art & Design in Action show. Glickman and Derringer will show slides and discuss money-saving ideas, what actually happens to a design after it leaves the artist, and problems such as "ghosting" and those encountered in making separations.

Derringer recently served as vicepresident of marketing sevices at Seagram Distillers Company, where he was responsible for the creation, execution, and implementation of all sales promotion, merchandising, and marketing communications material. Derringer currently is a consultant for the company.

Glickman is the founder/president of Starcraft Press, Inc., and has been an instructor at Printing Industries of Metropolitan New York, Inc., since 1972. Since 1980, he has taught print production as an adjunct professor at the Fashion Institute of Technology.

RUSSELL

IS AN EXPERT in the use of acrylic paints. He served as a technical consultant and

demonstrator for artists around the country. While acrylic paints are easy to use, their chemical properties must be understood by the artist in order to realize their potential. Woody will share some of his knowledge during his demonstration at the Art & Design in Action show.

BIOS



DAVID

IS A RESEARCH assistant at MIT'S Architecture Machine Group. He will participate in a panel discussion on computer graphics at the Art & Design in Action show. His presentation will focus on how computer graphics and videodiscs are presently being used and how they may be used in the art and design field.

The Architecture Machine Group is presently involved in research concerning human-machine interaction, such as the "Surrogate Travel" or "Aspen" movie map project, which simulates travel through an unfamiliar space using videodiscs. The group also is involved with interactive management information systems, speech and gesture recognition interfaces, teleconferencing, mobile headmounted visual displays, and other projects using stereo imaging, digital data storage on optical videodiscs, and electronic publishing.

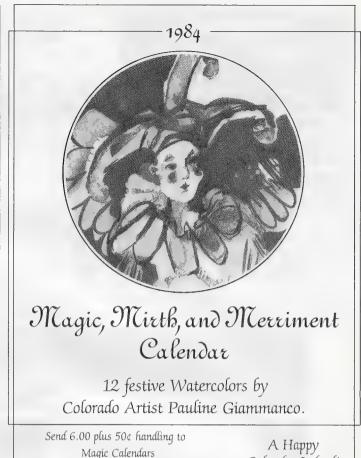
Backer currently is researching the design and production of interactive videodiscs systems. He is working on the "Movie Manual" project, an interactive videodiscs system being developed as the prototype for an electronic book. The manual combines computer-generated text and graphics with live and still images from videodiscs to make dynamic "video pages," which can be read from a touch-sensitive screen.

Backer has served as a consultant in the production of videodiscs and has spoken at various conferences and seminars. He has taught computer graphics with artist Robert Mallary at the University of Massachusetts in Amherst. Before joining the Architecture Machine Group, he was chief of graphic systems for Gerber System Technology.



PERRY

HAS BEEN A consultant industrial designer. author of ten-year forecasts for McGraw-Hill and RCA, and director of product development for the McGraw-Hill Information Systems Company. Today, he is president of Jeffe Information Systems, Inc., a firm specializing in computer-aided publication services and director of the Pratt Center for Computer Graphics in Design. Jeffe formed the Pratt Center in 1980 to further the use of computer graphics in design. To this end, he has organized seminars on graphic arts, computer animation, product design, business communications, and publishing design. He acts as a computer graphics consultant and as consultant to Pratt Institute on the development of their Educational Technology Center. He also is an adjunct professor at Pratt Institute. At the Art & Design in Action show, Jeffe will moderate a panel discussion on computer graphics.





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Nov 4, 1:00-3:00 P.M. Nov 5, 1:00-4:00 P.M.



BIOS

DAVID M.

IS THE PRESI-DENT of Digital Video Sys-

tems, Inc. (DVS). He will participate in a panel discussion on computer graphics at the Art & Design in Action show and will present a survey of techniques used in the production of digital computer animation. His discussion will touch on the impact of these techniques on design and budget, how they differ from "traditional" techniques, and when the techniques are appropriate to use.

Digital Video Systems, Inc., provides technical consulting and systems engineering services and specializes in computer graphics and bio-medical engineering applications. Through DVS, Geshwind also provides both technical and creative direction for computer animation projects. The company currently is involved in de-



This image is from the opening (designed by Paul Souza) for "NOVA," the science series which has aired on PBS. veloping automated design systems for

the graphic arts industries.

As his most recent project, Geshwind has developed a computer graphics curriculum and established a "hands-on" computer laboratory for the Fashion Institute of Technology, where he teaches the fundamentals of computer graphics.

Geshwind has produced and directed numerous computer animated works for commercials, logos, and the atrical films. He has just produced special effects for Bye-Bye Jupiter, a film by Sakyo Komatsu. He also created the opening logos for "NOVA" and "Live from Lincoln Center" on PBS and for the "Children's Library" on CBS. He has produced scientific and engineering simulations for Exxon Research & Engineering and has worked on the designs of video games and interactive video systems.

Geshwind appeared in the 1981 "NOVA" program "Artists in the Lab," and his work has been exhibited in many shows and competitions, winning awards for animation in 1980 and 1981 from the Boston Art Directors

Guild.

DRAWING FIGURE MOVEMENT---John Croney. Master the techniques necessary to create expressive figure drawings. John Croney explains how to accurately perceive movement, use drawing marks to map out its flow, and retain the full vitality of the action in the final drawing. Specially prepared drawings, diagrams, and works of such masters as Michelangelo, da Vinci, Matisse, Rubens, and Degas illustrate superior drawing skills. Selfanalysis and drawing language are also discussed to help you develop a vibrant drawing style. 144 pp., illus., 7 x 10, \$16.95 Circle #1.

PAINTER'S PROGRESS: An Art School Year in Twelve Lessons—lan Simpson. A skillfully programmed series of twelve lessons conducted by an experienced teacher of drawing, watercolor, and oil. You'll find over 2,000 illustrations that make the lessons as visually exciting as they are informative. This step-by-step guide offers practical instruction in color theory, still life, figures and portraits, and much more. 520 pp., 81/2 x 11, illus., \$35.00 Circle #2.

THE ART OF DRAPERY—Mario Cooper, An acclaimed artist shows you how to best depict drapery in a wide range of forms. Cooper demonstrates how to enrich still lifes, portraits, illustrations, and other artistic endeavors. He explains drapery dynamics, as well as how to use drapery to produce dramatic and decorative effects. Topics covered include tension points, mechanics of folds, and hemispheres. 136 pp., $8^{1/2} \times 11$, illus., \$24.95 Circle #3.

ILLUSTRATION GUIDE FOR ARCHITECTS, DESIGNERS, AND STUDENTS... Larry Evans. Put any design idea to paper! This graphic guidebook supplies you with hundreds of drawings for a wide range of uses. It features a broad spectrum of easily traced trees and plants as well as a variety of people in many different poses and scales. 304 pp., 9 x 12, illus., \$18.95 paper

AIRBRUSHING FOR FINE & COMMER-CIAL ARTISTS—Robert Paschal. Explains how to select the right airbrush for your needs and then use it for professional results. Exercises in mastering the airbrush, modulating the valves to adjust spray width, and frisket cutting are included in this valuable manual. "Excellent." *Airbrush Digest.* 128 pp., 8½ x 11, illus., \$24.95 **Circle #5.**

THEORY AND PRACTICE OF COLOR: A Color Theory Based on Laws of Perception -Frans Gerritsen. Discover what color really is and how you can achieve the visual effects you desire. Using the latest theories of color perception —including his own color circle—and over 100 photographs, Gerritsen explains eye sensitivity, methods of color mixing, contrast, and the effects of reflection and dispersion on perception. He also suggests uses of color in the arts and industry 180 pp., 105/8 x 105/8, illus., \$40.00 Circle #6.

A HISTORY OF GRAPHIC DESIGN ---- Philip B. Meggs. Follows man's fascinating quest to give visual form to ideas. From pictographs scratched onto cave walls to the latest computer-generated displays, this manual traces the history of design through an extraordinary panorama of people and events, including the invention of writing, the origin of printing, and the renaissance of graphic design. 528 pp., 81/2 x 11, illus., \$34.50 Circle #7.

MICROCOMPUTER GRAPHICS AND PROGRAMMING TECHNIQUES—Harry Katzan, Jr. Tap the inexpensive opportunities in computer graphics to create exciting visual images. You find out how to enhance images with animation and color coding, make graphic image transformations, and write and improvise your own programs. "Excellent."—Choice. 240 pp., 6 x 9, illus., \$18.95 Circle #8.

TIPS ON TYPE—Bill Gray. Guides you through the typographic jungle, offering valuable advice on the effective use of both text and display type, paragraph design, copyfitting, typewriter composition, and more. "Much information and creative suggestions. Recommended."—Library Journal. 128 pp., 81/4 x 91/4, illus., \$7.95 paper Circle #9.

Creative idea books

THE CONTEMPORARY OIL PAINTER'S HANDBOOK—Clifford T. Chieffo. Gain essential information on materials, tools, techniques, and auxiliary services! This practical handbook thoroughly covers painting supports, paints, oils, solvents, equipment, and methods ranging from sketching to collage. 130 pp., 7 x 9, illus., \$6.95 paper Circle #10.

IMAGINATIVE STILL LIFE-Moira Huntly. An innovative approach to still life painting. The author takes you beyond the usual subjects of fruits and flowers on a fascinating search through the kitchen, tool shed, farm yard, boat basin, woods, and seashore. She explains how to choose the best subject and how to arrange it most advantageously. 160 pp., 81/2 x 103/4, illus., \$24.95 Circle #11.

DRAWING AND PAINTING ARCHITEC-TURE: An Anatomy of Drawing and Painting Buildings-Ray Evans. Take a new look at buildings, gain a working knowledge of their construction, and improve your drawings and paintings of fascinating architectural structures! This information-packed manual is all you need. 160 pp., 97/8 x 73/8, illus., \$18.95 Circle #12.

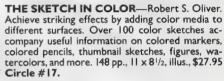
PREPARING ART FOR PRINTING: Revised Edition—Bernard Stone and Arthur Eckstein. Fully revised sourcebook includes useful information on preparing mechanicals, handling tools and materials, scaling, and much more. "A thorough guide to the basics of print production."—Communication Arts. 184 pp., 101/8 x 81/4, illus., \$27.95 Circle #13.

THE HUMAN FIGURE: A Photographic Reference for Artists—Erik A. Ruby. Over 600 detailed anatomical photos help you become an expert at drawing both male and female subjects. Seventeen different models are shown clothed and unclothed, full-figure and in close-up, and in a variety of poses. 340 pp., $8^{1/2} \times 11$, illus., \$13.95 paper Circle #14.

SILK-SCREEN AS A FINE ART-Clifford T. Chieffo. This classic guide on silk-screen printing provides excellent illustrations and easy-to-follow directions that take you through the entire silk-screen process. You find out how to print with a wide variety of papers and paints. 121 pp., $83/8 \times 11$, illus., \$12.95 paper **Circle #15.**

DICTIONARY OF GRAPHIC ARTS TERMS

-Patricia Barnes Mintz. Provides quick access to easy-to-understand definitions of all basic terms, processes, and policies in the printing, typography, binding, publishing, papermaking, and design indus-tries. Defines all new as well as standard terms, and thoroughly discusses modern topics such as digitized typesetting, laser technology, scanners for color separation, and other computer technologies. "Enormously helpful."—American Artist. 336 pp., 6 x 9, illus., \$19.95 Circle #16.



MANUAL OF ARTISTIC AND TECHNI-CAL DRAWING—Bodo W. Jaxtheimer. Turn here for guidance on technical and artistic draftsmanship. Packed with dozens of illustrations, this guidebook covers impressionist methods, constructional methods, optical illusions, and other useful techniques. 240 pp., 61/8 x 85/8, illus., \$24.95 Circle #18.

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Continued from page 83

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ARTIST SHOWCASE, 2070 Five Mile Line Rd., 14526. (716) 385-3220. Tues.-Sat., 11-4. Free admiss. "Thomas Miller: WcIrs. of New Eng. & Upstate NY," thru Nov. 17.



Thomas Miller, Artist Showcase.

NEUBERGER MUSEUM, State Univ. of NY, College of Purch., 10577. (914) 253-5575. Tues.-Fri., 10-4; Sat. & Sun., 1-5; clos. Mon. & maj. hol. Free admiss. "Shifts: LA/NY," thru Dec. 23.

ROCHESTER

GEORGE EASTMAN HOUSE, 900 East Ave., 14607, (716) 271-3361. Tues.-Sun., 10-4:30. Free admiss. "The Wise Silence: The Works of Paul Caponigro," thru Dec. 5.

MEMORIAL ART GALLERY/UNIV. OF ROCHESTER, 490 Univ. Ave., 14607. (716) 275-3081. Check gall. for hours. Free admiss.; "The Charles Rand Penney Collection: Contemp. Art," Nov. 12-Jan. 8.

ZANER GALLERY, 100 Alexander St., 14620. (716) 232-7578. Summer hours: Weds.-Sat., 11-4 & by appnt. Free admiss. "Contemp. American Artists," continuous; "Robert Marx." "M.M. Lum," Nov. 2-23; "Small Works Nat'l '83," Nov. 26-Dec. 30.

race, 10301. (212) 447-8667. Weds.-Sun., 1-5. Free admiss. "Frank Webb: Wclrs.," Nov. 5-27.



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CATSKILL ART SOCIETY BECK GALLERY, Hurleyville, 12747. (914) 434-8044. Daily, 10-4. Free admiss.; "Barbara Katz," "Harold Streifer," Nov. 6-29.

EVERSON MUSEUM OF ART, 401 Harrison St., 13202. (315) 474-6064. Tues.-Fri., 12-5; Sat. 10-6; Sun., 12-5. Free admiss.; "Artists Quilts," Nov. 4-Dec. 4;" Beatrice Wood Betro.," Nov. 4-Jan. 8.

JOE AND EMILY LOWE ART GALLERY, Sims Hall, Syracuse Univ., 13210. (315) 423-4098. Tues.-Sun., 12-5. Free admiss.; "Faculty Exh.," thru Oct. 30.

RUTGER GALLERY, 402 Rutger St., 13501. (315) 797-1415. Sun. 1-4. Free admiss.; Ralph Lleberman: 'The Chimney' & other Studies,'' Nov. 6-21; "Sarah Raymond: Photographs," Nov. 27-Dec 12.

North Carolina

Anniv. Exh.," thru Nov. 6; "Hagia Sophia Through Byzantine Eyes," Nov. 3-Dec. 4; "UNC Faculty Exh.," Nov. 12-Dec. 4.

CHARLOTTE

MINT MUSEUM, 501 Hempstead Pl., 28207 (704) 334-9725. Tues., 10-5 & 7-10; Weds.-Sat., 10-5; Sun., 2-5. Free admiss. "AVA 11: Awards in the Visual Arts," thru Nov. 6; "American Prints, 1960-1980," thru Dec. 4,

GREENSBORO ARTIST LEAGUE, 200 N. Davie St., 27401. (919) 373-4514. Mon.-Fri., 9-5; Sat. & Sun., 2-5. Free admiss.; "Ann. Small Works Invit.," Nov. 13-Dec. 22.

PFEIFFER COLLEGE GALLERY, Goode Hall, 28109. (704) 463-7343. Mon. -Fri., 10-4. Free admiss. "Pencil Drawings: Talmadge Moose." thru Nov.

RALEIGH

NORTH CAROLINA MUSEUM OF ART, 2110 Blue Ridge Blvd., 27607. (919) 833-1935. Permanent collections on view will include 20th century, American, ancient and North Carolina art.; "Ruckus Rodeo," thru 1-Dec. 31; "Jim Starrett," thru Dec. 31; "Nicholas Africano," Nov. 5-Jan. 29.

SOUTHERN PINES

CAMPBELL HOUSE ART GALLERY, 482 East Connecticut Ave., 28387. (919) 692-4356. Mon.-Frl., 9-5. Free admiss.; "Katrina Longenecker: Acrylic Paintings," Nov. 1-30.

Ohio

CANTON

CANTON ART INSTITUTE, 1001 Market Ave., N, 44702. (216) 453-7666. Tues.-Sat., 10-5; Sun., 2-5; Tues.Weds, & Thurs., eves., 7-9. Donation. "Five Portfolios of Wood Engravings by Fritz Eichenberg," Nov. 20-Jan. 15.

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BONFOEY COMPANY, 1710 Euclid Ave., 44115. (216) 621-0178. Mon.-Fri., 8:30-15. Sat., 9:3- Free admiss. "Internat'l Printing Corp., Nov. 4-18.

CLEVELAND MUSEUM OF ART, 11150 E. Boulevard, 44106. (216) 421-7340 Tues., Thurs., Fri., 10-6, Weds. 10-10; Sat., 9-5; Sun. 1-6; clossed Mon. & hols; "Contemporary Collection," thru Nov. 6; "15th Century Prints," thru Nov. 20; "Düer: German Master Printmaker" thru Jan 8, 1984; "Highlights of the Rococo: Norweb Ceramics & Related Arts," thru Feb. 26, 1984; "The Figure: De Kooning to Warhol," Nov. 1-Jan. 8 "Fairfield Poster (1907-75); Realist Painter in an Age of Abstraction," Nov. 9-Dec. 31; "Postralture: East & West," Nov. 22-Jan. 22.

DBR GALLERY, 13225 Shaker Square, 44120. (216) 491-8062. Tues-Sat., 10-5, Free admiss. "Audrey Skoudas," thru Nov. 17; "Clay Invitational," Nov. 22-Dec. 31.

COLUMBUS

COLUMBUS MUSEUM OF ART, 480 E. Broad
St., 43215. (614) 221-6801. Tues., Thurs.,
Frl. & Sun., 11-5; Weds., 11-8:30; Sat. 10-5.
Admiss: adults, \$1.50; children (6-17), seniors, students w/ID, 50¢; Tues., free; "The
Ohio Series: Mark Soppeland," Nov. 13-Dec.
18; "A Liturgical Masterpiece: Geona's Processional Ark For the Ashes of Saint John
the Baptist," "300 Years of Venetian Glass:
Selections From the Museo Vetrario/Murano," "Reflections of Geona's Golden Age,"
"Italian Masters 1400-1800," thru Nov. 20.

NATIONWIDE GALLERY, One Nationwide Plaza, 43215. (614) 227-4310. Mon.-Fri., 11-5; Weds., 11-9; clos. Sat. & Sun. Free admiss. "Sixth Ann. Ohio Watercolor Society Exh.," Oct. 10-Nov. 3.

WINDON GALLERY, 1644 West Fifth Ave., 43212. (614) 488-1448. Mon.-Frl., 9:30-5:30; Sat., 9:30-4; clos. Sun. Free admiss. Continuous works by Phills, AWS; Dodrill, NWS; Beam, NWS; Brubaker, others.

DAYTON ART INSTITUTE, P.O. Box 941, DAYTON AH INSTITUTE, P.O. Box 941, 45401. (513) 223-5277. Weds.-Sun., 12-5; Tues., 12-9 (for this exh. only). Free admiss. Exh. admiss.: Gen., \$2; under 18 & seniors, \$1; "Edward Colonna: 1862-1948," thru Jan. 2; "The Lines of Art Nouveau," thru Jan. 29.

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MIAMI UNIV. ART MUSEUM, Patterson Ave., 45056. (513) 529-2232. Check for hrs. Free admiss. "Living with Art, Two: The Collection of Walter and Dawn Clark Netsch," thru Dec. 16, plus "The Shirley E. Messer Print Col-16, plus "The Shirl lect.," thru Dec. 16.

TOLEDO

TOLEDO MUSEUM OF ART, Box 1013, 43697. (419) 255-8000. Tues.-Sat., 9-5; Sun., 1-5; clos. Mon. & maj. holds. Free admiss. "Common Ground: Photographs by Gregory Connift," "Durer," thru Oct. 30; "The Past Speaks: Writings on Papyrus and Clay from Ancient Egypt and Mesopotamia," Oct. 30-Feb. 26; "Russian Works on Paper (1913-1927)," Silver Studio," Nov. 12-Dec. 31.

YOUNGSTOWN

THE BUTLER INSTITUTE OF AMERICAN ART, 524 Wick Ave, 44502. (216) 743-1107. Tues.-Sat., 11-4; Weds. until 8; Sun., 12-4; clos. Mon. Free admiss. "Stuart Davis: The Formative Years (1919-30)," thru Nov. 27; "Painted Light," Pearlstein, Fish, more, thru Nov. 13; "Patrick Ireland: Rope Sculpture," thru Nov. 6 also Kentucky Quilt Exh.; "Rembrandt and Durer Etchings from the Hitchcock Collection," thru Nov. 13; "Area Artists Ann.," "Jan Lentz-Hatch," Nov. 13-27.

Oklahoma

OKLAHOMA CITY

OKLAHOMA ART CENTER, 3113 Pershing Blvd., 73107. (405) 946-4477. Tues-Sat., 10-5; Sun., 1-5. Free admiss. "Linda Warren: Drawing & Painting," thru Nov. 6; "Hal Adamson: Photography," Nov. 13-Dec. 11; "We, Too, Sing America: Photos & Poetry," Nov. 13-Jan. 8.

Oregon

PORTLAND

CONTEMPORARY CRAFTS, 3934 S.W. Corbett Ave., 97201. (503) 223-2654. Check for hrs. Free admiss. "Holiday Circuit," Nov. 10-Dec. 31.

VACHATS

GALERIE DE CHEVRIER, 430 Hwy 101 North, 97498. (503) 547-3988. Daily, 11-5. Free admiss. "Coastal Scenes: Michael Gibbons," plus Keith Jameson, thru Nov. 30.

Pennsylvania

CARLISLE

DICKINSON COLLEGE, 17013. (717) 245-1666. Tues.-Sat., 10-4. Free admiss. "Mau-rice Sendak: Nocturnal Images," thru Nov.

CHADDS FORD

BRANDYWINE RIVER MUSEUM, US Rt. 1, 19317 (215) 388-7601. Daily, 9:30-4:30. Admiss: adults, \$1.75; children 6-12, students w/ID, seniors, \$1. "Walter Elmer Schofield," thru Nov. 20; "A Brandywine Christmas," Nov. 25-Jan. 8.

PHILADELPHIA

ASSOCIATED AMERICAN ARTISTS, 1614 Latimer St., 19103. (215) 545-7374. Tues.-Sat., 10-5:30. Free admiss.; "Print Club's 59th Ann. Internat'l Comp. of Prints & Photos," Nov. 1-29.

GROSS McCLEAF GALLERY, 1713 Walnut St., 19103. (215) 665-8138. Mon.-Sat., 10-5. Free admiss.; "Larry Day: Paintings & Draw-' thru Nov. 5

PENNSYLVANIA ACADEMY OF THE FINE ARTS, Broad and Cherry St., 19102. (215) 972-7600. Tues.-Sat., 10-5, Sun., 1-5. Admiss.: gen., \$2: seniors, \$1.50, students, \$1; "Arthur B. Carles: Painting with Color," thru Nov. 27; Marcy Herman Sader: Drawings," Nov. 4-Jan. 1; "Bill Hoffman," thru Nov. 30.

PHILADELPHIA MUSEUM OF ART, 26th & the Pkwy, 19101. (215) 763-8100. Tues.-Sun., 10-5. Admiss: adults, \$2.50; children, students, seniors, \$1.25; "Particulars: Selections From the Miller-Plummer Collection of Photography," thru Nov. 27; "Design Since 1945," thru Jan. 8; "Tabu-Dada: Jean Crotti & Suzanne Duchamp, 1915-22," Nov. 19-Jan. 29 Jan. 29.

PITTSBURGH

15213. (412) 622-3328. Tues.-Sat., 10-5; Free admiss. "Karl Bodmer: Impressions of Sun., 1-5; clos. Mon. Admiss: \$2, adults, \$1, the American West," thru Nov. 27; "Robert Kullicke," thru Nov. 27; "Ilse Bing Photographs," Nov. 6-Jan. 8. Sculpture in America 1927-44," Nov. 5-Dec. 31; "Penn. Modern: Charles Demuth and Lancaster," Nov. 23-Jan. 19.

FRICK ART MUSEUM, 7227 Reynolds St., 15208. (412) 371-7766. Weds.-Sat., 10-5:30; Sun., 12-6; closed Mon. & Tues. Free admiss. Permanent Collection Incls. Rubens, Duccio, Tintoretto, & more, continuous

UNIVERSITY PARK

PENN STATE UNIV. MUSEUM OF ART, 16802. (814) 865-7672. Tues.-Sun., 11-4:30. Free admiss. "Henry Varnum Poor, 1887-1970: A Retrospective Exh.," thru Nov.

Rhode Island

DATTORO'S STUDIO/GALLERY, 5 Steeple St. Weds., Thurs., Fri., 12-4; Sat., 2-4; Sun., 3-5; clos. holds. Free admiss. "Ed Farrell: Monoprints," thru Nov. 6.

MUSEUM OF ART, 224 Benefit St., 02903. (401) 331-3511. Weds.-Sat., 11-4. Admiss: adults, \$1: 50e seniors, 25e children (5-18). "Cape-able Clothing," thru Dec. 31; "Mughal and Rajput Paintings From a Private Collect," thru Dec. 11; "Gorham: Masterpleces in Metal," thru Feb. 12; "20 Years of Art For Your Collection," Nov. 11-Dec. 31; "Art For Your Collection XX," Nov. 17-Dec. 4.

THE THISTLE GALLERY, 3988 Main Rd., 02878. (401) 624-9902. Tues.-Sun., 10-5. Free admiss. Contin. exh. of New Eng. artists, Nov. 25-Dec. 4—works by Christin Bean & Mary Fox.

South Carolina

COLUMBIA MUSEUMS OF ART AND
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 SCIENCES, Senate & Bull St., 29201. (803)

 CARNEGIE INSTITUTE, 4400 Forbes Ave.,
 799-2810. Mon.-Fri., 10-5; Sat. & Sun., 1-5

TEMPO GALLERY, 125 West Stone Ave., 29609. (803) 233-1070. Check Gall. for hours. Free admiss. Continuing exh. of orig. pntgs., prints, pottery, and sculp. by S.C. & nat'l artists incl. White, Evans, Dobie, Nechis, & Smith, thru Nov.

SPARTANBURG

THE GALLERY, 385 S. Spring St., 29301. (803) 582-7616. Check for hrs. Free admiss. "Genell & Blair Boozer," thru Nov. 11; "14th Ann. Crafts Show," Nov. 20-Dec. 16.

South Dakota

PINE RIDGE

THE HERITAGE CENTER, INC., Red Cloud Indian School, Box 100, 57770. Mon.-Fri, 11-5; weekend by appnt. Free admiss. "Eskimor Prints," "Sioux Artists, Major & Minor," "Ogala Sioux: Bead & Porcupine Quilts," thru Feb. 15.

SIOUX FALLS

JIM SAVAGES' WESTERN ART GALLERY, 713 S. Cleveland, 57103. (605) 332-7551. Daily, 9-6. Free admiss. Selection of nati known western artists Gerry Matz, Pam Harr. & others, continuous

Tennessee

CHATTANOOGA

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HUNTER MUSEUM OF ART, 10 Bluff View, 37403. (615) 267-0969. Tues.-Sat., 10-4:30; Sun., 1-4:30. Donation requested. "Photographs by Robert Ketchum," thru Nov. 6; "Julie Warren Martin," thru Nov. 13; "Spectrum Preview," thru Nov. 5; "Alan Campbell: Paintings," Nov. 13-Dec. 31; "Collage & Assemblage," Nov. 13-Jan. 9; "Tenn. Wclr Show," Nov. 2-Jan. 1.

UNIVERSITY ART GALLERY, Memphis State Univ., 38152. (901) 454-2216. Free admiss. Continued on page 92





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Exhibits On Tour



An Actress as Cleopatra (detail), by Arthur B. Carles, 1914, oil, 30 x 25. Courtesy the Pennsylvania Academy of the Fine Arts, Philadelphia. John Lambert Fund.

"ARTHUR B. CARLES: PAINTING WITH COLOR," a comprehensive survey of work by the American painter Arthur B. Carles (1882-1952) is currently on view at the

Pennsylvania Academy of Fine Arts in Philadelphia. After that exhibition of 108 works closes in Philadelphia on November 27, it will travel to the Corcoran Gallery of Art in Washington, DC (April 28, 1984-June 17, 1984), and to the National Academy of Design in New York (September 11, 1984-November 4, 1984). Funding for the exhibition has been provided by The Pew Memorial Trust, The National Endowment for the Arts, Mr. and Mrs. Louis C. Madeira, Dr. and Mrs. Perry Ottenberg, and Mrs. John Wintersteen.

"This exhibition is an important event for us," says Frank H. Goodyear, Jr., president of the Academy, "and not just because Carles was a prize-winning student and influential teacher here. His paintings rank among the most beautiful and exciting works produced in the United States in the early 20th century. Still, Carles remains the only great talent of American modernism whose works await national recognition. For all of us at the Academy, and for the public, this exhibition and catalog create an occasion for discovery, new appreciation, and pride."

A native of Philadelphia and a Pennsylvania Academy alumnus, Carles studied in France between 1907-1912. In Paris, his disciplined academic training encountered the abstraction of Cubism and the liberated color of Matisse and the Fauves. Returning to New York to exhibit in the famous "Armory Show" of 1913, Carles found himself in the vanguard of American modernism.

Historian Barbara Wolanin served as guest curator for this exhibition, and she has written a catalog that includes a chronology of Carle's life, exhibitions, and paintings. That catalog is available from the Museum Shop of the Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, PA 19102; (215) 972-7600.

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FINE ARTS CENTER, 401 S. Jackson St., 37388. (615) 455-1234. Open Mon.-Fri., Free admiss. "Lucy Hollis," thru Nov.

Texas

DOUGHERTY ART CENTER, 1110 Barton Springs Rd. Mon.-Fri., 11-5; Sat. & Sun., 1-4; clos. Mon. Free admiss. "Waterloo Watercolor Group 4th Ann. Wclr. Exh.," thru Nov.

KERBEY LANE GALLERY, INC., 3706 Kerbey Lane, 78731. (512) 454-7054. Daily accept Sun., 10-5:30. Free admiss.; "Rose Van. Vranken: Sculpture," "Mary Lib Thornhill: Watercolor," thru Nov. 5.

BROWNSVILLE

ART LEAGUE MUSEUM, 136 Neale Dr., 78520. Free admiss. Nov. 4-5, 9-8; Nov. 6, 6-6. Rio Grande Valley Arts & Crafts Show.

ADAMS-MIDDLETON GALLERY, 3000 Maple Ave., 75201. (214) 742-3682. Tues.-Fri., 10-6; Sat., 1-5. Free admiss.; "Veloy Vigil," thru

MUSEUM OF ART, 1717 North Harwood, 75201. (214) 421-4187. Check mus. for hours. Free admiss. "Picasso the Printmaker: Graphics from the Marina Picasso Collection," thru Oct. 30.

FORT WORTH

FORT WORTH ART MUSEUM, 1309 Montgomery St., 76107. (817) 738-9215. Tues.-Sat., 10-5; Tues., 5-9; Sun., 1-5. Free admiss. "Scott Burton: Chairs," thru Nov. 6.

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MUSEUM OF FINE ARTS, P.O. Box 6826, 77265. (713) 526-1361. Tues.-Sat., 10-5; Sun., 1-6, closed Mon. Free admiss.; "Eugene Atget: The Ancien Regime," thru Dec. 18; "Lee Krasner: A Retrospective," thru Jan. 8; "20th Cent. Mexican Prints & Dwngs." Nov. 3-Jan. 1.

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HUNTINGTON GALLERIES, Park Hills, 25701-4999. (304) 529-2701. Tues.-Sun., 12-6; Weds. eve., 6-8. Admission: adults, \$2; students & seniors, \$1; under 12 & membs., free. "The Great North American Kerosene Lamp Exh.," thru Nov. 13; "19th & 20th Cent. Prints From the Chellgren Collection," thru Nov. 27.

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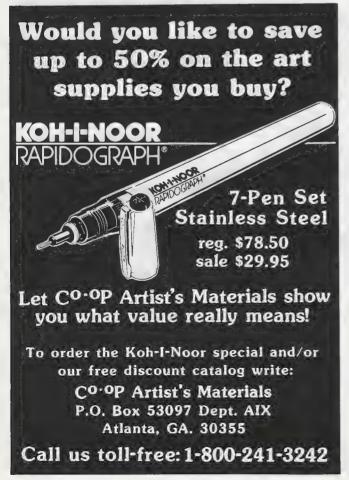
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KIT BASQUIN GALLERY, 1042 E. Juneau Ave., 53202. (414) 224-9420. Tues-Sat, 11-5. Free admiss. "Kingsbury: Mixed Me-dia," thru Nov. 3; "Steve Luecking," Nov. KIT BASQUIN GALLERY,

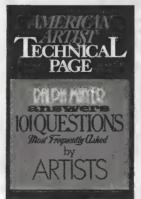
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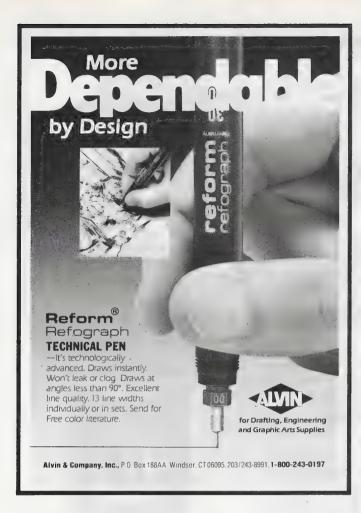


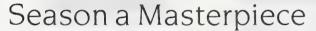
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CALLE

Continued from page 43

typical of the men who traded pelts for the food and clothing they needed to survive in the wilderness. He wears a magnificent red "capote," which was made from a wool blanket manufactured by the Hudson Bay Company. The four black stripes, or "points," on the capote signify that it had a trading value of four beaver skins.

The hunter carries a Pennsylvania flintlock rifle and a flintlock pistol. The beaded pipe bag hanging from his waist is one he would have acquired by trading pelts with the Indians. He also wears a brass tack belt and raccoon-skin cap. The title of the painting suggests that this hunter had the good fortune to spot some Canada geese flying late in the season. He brought two geese down for an unexpected, early winter feast.

Calle photographed a friend of his in the position of this fur trapper, using the authentic costumes and artifacts in his collection. These black-and-white photographs were enlarged and used as the basis of the preliminary pencil drawings on tissue paper. Once this compositional drawing was complete, the artist executed a detailed drawing on a piece of Masonite which had been sealed and gessoed according to the formula given in Ralph Mayer's book, The Artist's Handbook of Materials and Techniques.

Referring again to the original garments, Calle painted in the scene with oil paints. He seldom feels the need to change the composition when he applies color to the black-and-white drawing on the panel, and very few changes were made from the original drawing of A Winter Surprise to the final oil painting.

Paul Calle's name is now added to the list of distinguished artists who have been recognized by the American Artist Collection. That roster of painters and sculptors includes Norman Rockwell, Eric Sloan, Chen Chi, Mario Cooper, Robert Bateman, Fred Machetanz, and Kenneth Bunn.

For previous offerings in the American Artist Collection, contact Glenn Heffernan, the publisher of American Artist.

SAFER

Continued from page 61

Nigerian civil war.

Born in Toronto, Safer attended the University of Western Ontario. He was a correspondent and producer with the Canadian Broadcasting Cor-



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poration until he joined CBS in 1964.

Safer finds it impossible to paint steadily in New York City: "When I am away, I am not in that awful state of inertia when I've got a hundred things to do and I can't seem to get any of them done. Apart from vacations, I find I have the urge to paint when I am very busy doing something else. If I've got ten minutes. I will sketch something. When I've got a lot on my mind, it's easier to give in to the urge than to pull away from it."

Because of the nature of painting on the road, Safer usually finishes his paintings in one sitting. "If I'm really moving, if I'm really into it, then it takes maybe an hour and a half to finish a painting, occasionally less than that," he says. "I get too weary after about an hour, especially if it's three o'clock in the morning." "Hotel Rooms at 2 A.M.," the title of Safer's show at the Central Falls Gallery in SoHo in 1980, aptly characterizes the body of his work.

Safer finds completing his watercolors on the spot the most enjoyable way to paint. "I never thought that would be the case. But I find it boring to work from photographs; then it becomes copying and that has nothing to do with painting." Although Safer says he "painted a lot as a kid," it wasn't until he was 42 or 43 that he took it up

When asked if he believes he has made stylistic progress in the past ten years, he answers, "Yes, I think so. I go through bad patches and wonder if I've progressed at all. But I think I have. It's like an exercise; it enhances

my ability to see." The colors of a hotel room or its dimensions are usually what Safer finds so intriguing. Of one of his favorite paintings of a hotel room in Dallas, he says: "You could play tennis in there, it was so big . . . well, singles at least. For some reason, what I saw there turned me on. Sometimes the color interests me; the bedspreads are garish enough to get anybody's attention. I guess they are vibrant so you can spill anything on them and it won't show. There seems to be no way you can stain a motel room bedspread or rug! Drop your key on a motel room floor and you'll never find it again;

Winsor & Newton watercolors and sable brushes are the tools of his trade. He also likes Winsor & Newton acrylics. Says Safer: "I tend to work fairly thin. I like to work with acrylics on wood; I love to paint on something really solid. The best painting of all is done right on the wall!" Joyous with sunny memories, he tells me of his "little shack" in the mountains in Spain: "It's wonderful. It's bright and

whatever color it is, it will blend in.'

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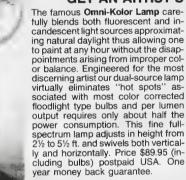
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white. Just walls waiting to be painted.

"I have started to do paintings on wood," he continues. "I suppose the resistance of wood and the fact that it is a living thing attract me. I like wood better than almost anything else." Safer, however, works most frequently on rough paper. "I use Strathmore, which I think is quite good." Humorously, he adds, "I'm too cheap to use d'Arches. I don't trust myself.'

Traveling necessitates working on a fairly small scale, but Morley Safer fits his various watercolor kits into anything, whether it be a briefcase or a large suitcase. He owns an assortment of paints, but the set he likes the best is made up from all the other kits. The longer the trip, the more complicated the set. A devoted reader of American Artist, Safer looks to the magazine for updated information on art supplies. "If I were spending more time painting, which I would really like to do, I think the magazine would become more and more important to me. I like most of the painters I read about in it. I like the ads, too. They're fascinating and informative.

Although Morley Safer often seems outgoing, he is shy about his painting. "It was an enormous act of will to show my work to anyone, never mind in the show," he says. "I was, and still am, very self-conscious about my art. I am getting over that feeling, slowly."

What will Morley Safer choose as his next subject matter? "It's no big secret. It's nothing scandalous or," he says, grinning, "salacious. I don't know why, but I don't want to talk about it.' With a graciousness and a good reporter's sense of timing, he promises that one day soon he'll talk himself "blue" about this mysterious new phase of his career as an American artist .

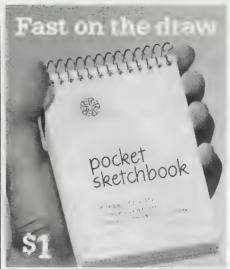
FORUM III

Continued from page 14

artists. The Birmingham-Bloomfield Center in Birmingham offers art instruction, special programs, and exhibitions. Detroit has its own avantgarde in the Cass Corridor group, some of whom have New York gallery connections. A budding SoHo is being established by artists renting lofts in vacant downtown skyscrapers.

The gallery scene is liveliest in the Birmingham and Troy suburbs and in Lathrup Village, where Habatat Galleries annually sponsors the oldest and largest national show of contemporary glass art.

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419 Sippewisset Road Falmouth, MA 02540 long-range plans, instituted in 1981, now well underway. These include a computerized inventory of the collection, an outdoor sculpture garden, complete conservation services (with a staff of 18), and an expanded film program to document special exhibitions as well as the permanent collection. A recent example coincided with the Detroit-organized "Pre-Columbian Art of Costa Rica," with the film being shown in the various museums that held the exhibition.

The popular Sunday morning "Brunch With Bach" concerts are thriving and will continue, and so are the Youth Theater, the puppet performances (the Detroit Institute has an exceptionally large collection of puppets), the classic films programs, concerts, and dance recitals.

The tastes and interests of the million or so visitors annually to the museum are widely varied, and so are the themes of the exhibitions it presents—black folk art in America, vases of Magna Graecia of southern Italy, Henri Matisse graphics, and American art between the 1876 Philadelphia Centennial Exhibition and the 1893 Chicago World's Columbian Exposition.

With a staff of 325 and over 500 volunteers, and involvement with many community groups and state and local government, the role of director is not simple. There is always the danger of overemphasis in one area and neglect of another. Yet the goal of the museum and its director, Frederick J. Cummings, has been and still is clear: to document the aesthetic achievements of the human race, whatever the medium, nationality, or time span.

While it is difficult to get agreement on some matters, the sheer numbers of people involved with the museum and the diversity of their interests are an indication of the strength and broad artistic base of this community.

PROFESSIONAL II

Continued from page 22

provide stipends or fellowships. The artists usually have to pay their own traveling expenses.

If a stay at an artist colony sounds like just what you need to calm your nerves and revitalize your energies, then plan ahead. Considering the number of artists and the number of residencies available, colonies often have waiting lists. Also, you will have to submit an application and samples of your work to be considered for a residency. Frequently, a panel of judges is called in to help choose the artists who receive invitations to the colony.

Some of the more well-known artist





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colonies are: The MacDowell Colony, Peterborough, NH 03458, (603) 924-3886; The Fine Arts Work Center in Provincetown, 24 Pearl St., Provincetown, MA 02657, (617) 487-9960; and The Millay Colony for the Arts, Steepletop, Austerlitz, NY 12017, (518) 392-3103. Several of the newer colonies are: The Ucross Foundation, Ucross Route, Box 19, Clearmont, WY 82835, (307) 672-8245; The Kalani Honua Retreat and Culture Center, Box 4500, Kalapana, HI 96778, (808) 965-7828; and The Leighton Artist Colony, The Banff Center, Box 1020, Banff, Alberta, Canada TOL OCO. There are many more artist colonies, and the Center for Arts Information publishes a list of them, which is available for \$1.50.

It is worthwhile investigating several colonies in order to find the one that suits your needs and temperament best. When requesting information, be sure to include a self-addressed, stamped envelope. So plan ahead and dream of the few days of heaven on

earth that await you.

TECHNICAL .

Continued from page 24

watercolor, etc.) and what method is used to apply the medium?

-Provo, Utah

Batik painting utilizes the same procedures as any craft batik work with cloth. The process involves using fabric dyes to color various types of cloth (not artists' canvas). Wax is used to apply a design to resist the dye. Various colors of transparent dyes can be overlapped to create multiple-color ef-

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of the bull's-eye over the red. Soak the whole cloth in blue dye, which will change the unwaxed, exposed red to purple. The cloth can then be dried and the wax removed by boiling in water, pressing with an iron, or dry cleaning. The process of wax resist and dying can continue until the design is complete. The cloth can then be stretched over painting stretchers and framed like a painting.

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IN THIS SPACE
IN THE
DECEMBER ISSUE.

Edgar A. Whitney, A.N.A. 1970 81st Street Jackson Heights, New York 11370 provides a way to clean the surface easily in later years. A good varnish will be removable with a solvent that will not harm the paint and yet clean the surface; it is assumed that it will be clear and nonyellowing. In addition, a varnish equalizes the surface gloss of the painting, eliminating both dull and glossy areas.

Since you prefer an unvarnished, or "non-glossy," look, I would recommend that you use a spray varnish, rather than applying varnish with a brush. Using a spray nonyellowing acrylic varnish, you should be able to apply a film that will be pleasing to your eye. You can experiment with gloss or matt varnish. By varying the amount of varnish applied to the canvas, you can control the appearance of the painting. Considering that your works are thickly painted, I suggest that you wait until they are dry—perhaps two or three months, depending on the thickness of the paint.

Actually, the question of how long to wait before varnishing has never been completely resolved. The old danger of varnishing too soon was largely based on the application of a heavy resinous varnish (damar, mastic, etc.) that could actually create a film tension of its own and act upon the paint film, disturbing the colors and even causing cracking. A spray application of an acrylic varnish deposits a micro-thin coating and it is highly unlikely that it will cause trouble. •

COUNSEL

Continued from page 26

its reproduction rights to the public), it is he and not the museum. APHOMU's fees are so exorbitant that Raph might be forced to forget the works in its collection altogether.

Raph's friends are trying to calm him down. They are unsuccessful, because Raph feels that these are his works, they are part of his career, and, while the museum owns the physical works themselves, its ownership should not permit it to prevent the viewing or reproduction of his works in a book. NML, despite her wide experience with museums, is unable to counsel Raph or, indeed, argue with him. There is little Raph can do, but try to find the people who bought the works from the Red Star Gallery and borrow money to pay APHOMU what it wants.

What should he do in the future?

1. Before a work is sold or is out of his possession, he should have a reproduction-quality photograph of the work made.

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3. Although not absolutely critical, he should place a notice of copyright in his name on the reverse side of new works, or of works never before shown.

This sage advice as to how Raph can protect himself next time, of course, doesn't help him now. Any help he can get will have to come from the goodwill of his purchasers—if he can find them—and from APHOMU. •

Martin Bressler is a member of the firm of Bressler and Lowe in New York City. His practice is dedicated largely to the area of the visual arts. He is the founder and vice-president of Visual Artists and Galleries Association (VAGA).

ENGLE

Continued from page 53

One marvelous fact about this wonderful medium is that water follows its own path. This appeared as a remarkable truth to me one day after I had been painting for years! Since then, I have developed many ways to make this phenomenon work for me, and, in fact, have had many adventures with the properties of water. "Applied physics" I call it. You can make it roll like the sea, smash against a rock (using the spray bottle), or lap up on a beach (by washing a wet wave over a half-wet shore). I have even painted rocks in a certain way: by half-drying them, the water flows around them on both sides exactly as in reality. This discovery has enabled me to create foregrounds, foliage, and other textures. This process seems to have endless possibilities and applications.

When this first wash is dry, a long time is spent looking and planning, trying to determine how to make what I am saying clearer, simpler, more emphatic. I believe an art form cannot exist without the possibility of a "rewrite." I live with my unfinished paintings as they are in progress, possibly 20 or 30 at once. By utilizing unexpected juxtapositions or different lighting situations, I often solve many problems.

I usually know whether a painting is "right" or "wrong" after it is on paper. Looking, seeing, and perceiving the day-to-day world is registered somewhere on my brain, so when I paint, I know when something is right because I recognize it. I have spent a lot of time in the wild—literally in it!—floundering through swamps, scrambling around in the woods, so I have an intimate, felt knowledge of my particular landscape in all seasons, and therefore

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I draw upon this information for finishing details.

Over the years, my appreciation of wilderness areas has greatly deepened, making more demands on my resources as a painter. The challenge becomes greater to make watercolors that echo the senses, that are felt rather than perceived. •

GORDON III

Continued from page 48

were mixed with turpentine in plastic film containers. The mixture was made slightly thicker than water. Using a straightedge, with coins taped on the underside to elevate the rule off the panel, a line was drawn with the paint. using the ruling pen adjusted to the desired line width. The tree limbs were drawn free-hand. The straight edges in the curtains and moldings were softened and roughed up slightly, using a flat soft brush dampened with turpentine. The lines were repeatedly drawn and softened until the illusion of the folds in the moldings and curtains was created. The areas between the straight edges were then painted in, using paints thinned with Liquin. The paint on the curtains was dabbed over and over again as it became tacky in order to blend and create texture.

One of the advantages of using alkyds in direct painting is that colors will not accidentally mix on the painting unless an effort is made to mix them. (For example, I was able to alter reflections on the tabletop in Winter Garden while the paint beneath was still sticky.) If blending is desirable, I gently touch back and forth between the areas to be blended, occasionally wiping my brush. Edges are softened by touching the edge of wet paint after wiping the brush on a rag. If the paint has stiffened, the brush is dampened with Liquin or turpentine before touching the edge.

A word of caution about using turpentine: Turpentine will cause paint that is less than 24-hours-old to buckle if left on too long. Always wipe quickly when cleaning an area that was painted the day before. Never leave a puddle of turpentine for more than a few seconds.

When this third step is completed, the painting is covered with one or more coats of clear Liquin and then sanded.

STEP FOUR

Color. The painting is now basically complete, but I move on to two of the most important elements of my painting style: the final color glazes and the glass-like painting surface. My first concern at this time is final coloring of the individual elements in the picture.

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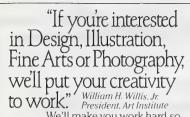


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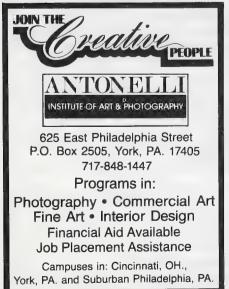
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In the center of my palette, a couple of tablespoons of Liquin are placed. Around the palette are small amounts of phthalocyanine green, phthalocyanine blue, ultramarine, Winsor Fast Violet, alizarin crimson, rose madder, light red, raw sienna, Naples vellow, cadmium vellow, and white. Each of the colors is mixed with generous amounts of Liquin. In addition to creating a translucent glaze, the Liquin seems to enhance the luminous quality of the alkyds. Care is taken to keep the colors in their true state and not allow them to mix on the palette. Using only my imagination as my guide, practically everything is glazed several times. Anything that does not work is wiped off partly or completely with a cloth. If a color is too strong yet is too dry to wipe off, its complement is glazed over the area. The color glazing can be textured with a brush, rag, sponge, toothbrush, finger, etc., as in the previous step.

For examples, the pitcher in Winter Garden was glazed with Winsor Fast Violet along the dark areas at the bottom and top. Phthalocyanine green was glazed on the left side and blue in the center. The edge where the sunlit part meets the shaded area was glazed with rose madder into Naples yellow towards the light. All the sunlit greenery was glazed with cadmium yellow. The African violets were glazed in a spotty way with Winsor Fast Violet, white, rose madder, and ultramarine.

The rules for color glazing are my own and they change from week to week. The important thing is that the technique adds another dimension to my work in allowing me to enhance the illusion of light and affect the mood. This glazing is done spontaneously and rapidly. If the first three steps of this painting technique seem laborious, this last step could be described as exhilarating!

Once the color glazing is complete, a few final coats of Liquin are applied, followed by a protective covering of varnish. •

Edward Gordon was born in Ocean City, New Jersey, and now lives in Walpole, New Hampshire. After receiving a BA degree from Rutgers University in 1966, he pursued a career as a certified public accountant until becoming a full-time professional artist in 1980. Although Gordon had always been interested in art, it was not until he took an introductory oil painting course in the early '70s that he knew he wanted to be an artist.

With the exception of the oil painting course, Gordon is virtually a self-taught artist. As an accountant, he considered himself a professional problem-solver. He believes that this me-

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thodical problem-solving ability has carried over to his approach to painting in that every aspect of what makes a painting good or bad is analyzed repeatedly.

Limited-edition reproductions of some of his paintings are available from the Walpole Gallery in Walpole. New Hampshire. He is represented by the Peel Gallery of Fine Art in Danby, Vermont.

MANIATTY .

Continued from page 59

walks a few steps and reads from a card tacked on his wall: "'Those who grow up amid images of moral deformity sadly gather a festering mass of corruption in their own souls." He looks at you. "Much of the art praised during my life has been, to my way of thinking, immoral and corrupt. The United States was on the way to producing a great, national art. We had men like Homer, Sargent, Bellows, and a host of fine landscape painters who studied nature and followed nature's laws. Their work was pushed aside by the abstract movement; all eyes were turned to Europe. Great paintings were put in the cellars of museums. Art critics and museum directors told us what should be popular." Maniatty walks back to his seat. "I wasn't going to let that influence me. My teacher, E. L. Major, taught me to think and work my own way. Aldro Hibbard said, 'Be a spider and spin your own web.' I thank the Lord that that's just what I did."

Maniatty's individualism is tempered by a great respect for tradition. Even as a student, Maniatty realized the importance of example in a painter's career. "I loved the work of the better men in Rockport," he explains, "and I sought them out, hoping to learn from them. I especially liked the work of Lester Stevens. He was dynamite with paint—and a born 'gleaner.' He knew how to learn from other people's work. That's the way an artist develops. If something fits you, grab it and use it! Study with everyone you admire. Then forget everything you ever learned, go off and work by yourself. Find out what part of your training is of use to you. And study the Old Masters forever. Go to the museums. Put your nose on the canvas and see how it was done.'

As a class assignment, Maniatty once had some of his younger students write to art schools in search of a definition: What is art? "I remember a brief and wonderful answer from Royal Bailey Farnum, then head of the Rhode Island School of Design. He wrote that 'art is beautifully organized emotional expression.' " Maniatty pauses. "Analyze those last four

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words. 'Beauty' is a problem; Frank lewett Mather wrote a whole book about it. I think it has something to do with truth-the truth of nature and how it makes you feel inside: clean, good, kind, and hopeful. Distort your objects, but stay with the truth of the light that surrounds them. Van Gogh exaggerated, but, by God, his color is right!" Maniatty hits the arm of his chair for emphasis. "'Organization' means the discipline of the work. A friend of mine, the great portrait painter Louis Betts, was absolutely fearless when putting paint on canvas, but each stroke was the product of an orderly mind. 'Emotion'-ah," Maniatty sighs, "that's what it does inside your gut! How you react to it. And that leads directly to 'expression.' Those are the four elements of a complete work of art: beauty, organization, emotion, and expression. We're human beings with hands and hearts, feelings, and brains. All of that should get into the painting. All working in unison. All in harmony with one another."

Leaning slightly against the nearby grand piano, Maniatty looks over the piles of books and catalogs. "You know," he says suddenly, "too many people are interested in fads-in anything that might make an ungodly buck. They chase it like a hound. They could make better use of their energy. My mother believed that 'there's nothing man cannot achieve if the will and mind are strong enough.' We call it 'mania' in Greek. Sounds a little like my name! 'Maniac'-a kind of insanity; strength of mind! That's one reason I admired Lester Stevens. He didn't know how to make money; it didn't interest him. But he lived and breathed painting. He was a true artist. He had guts enough to starve for

what he believed."

Maniatty cocks his head as he looks at you. "The funny thing about artists is that, on the whole, they appear to be the biggest bunch of egotistical jackasses that ever walked the earth! Well, maybe it isn't ego, but self-confidence. That's what makes them successful. If you're going to do anything, you have to believe you're the greatest painter in the world. Let's face it: there's nothing like painting to make you realize how little you are. Everytime I try to reproduce what the Lord created. I can't help but think what a little bit of an ant I am. It's impossible to capture nature; and the older I get, the more I realize how little I know and how little I've achieved. On his deathbed, Michelangelo lamented, 'I die just as I'm beginning to learn how to paint.' So," Maniatty concludes, "when you think of it, we all need our egotism just to help us survive the humbling experience of being an artist." .

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Sketches From Life ELIZABETH LAYTON

BY ROBIN LONGMAN

FAME HAS COME quickly for 74-yearold Elizabeth Layton, a lifetime resident of Wellsville, Kansas: she began drawing only six years ago. A victim of severe depression for over 30 years, Layton took her first art class in 1977 at Ottawa University, a year

after her son's death. She signed her self-portraits "Grandma Layton," because, she says, "I thought, I could never be a second Grandma Moses, but I could be the first Grandma Layton!"

Don Lambert, then a newspaper reporter in Ottawa looking for a story, noted her drawings in the student union. Says Lambert, now director of the Arts Council of Topeka, "I felt that

these strangely beautiful drawings had to be seen." Since then, Lambert has arranged for her works to be shown all over the country and the result has been a number of impressive exhibitions: Her work was included in the show "Patina" at the 1981 White House Conference on Aging. This past summer, she had her first major show outside the Midwest at the National Council on the Aging (NCOA) Gallery in Washington, DC.

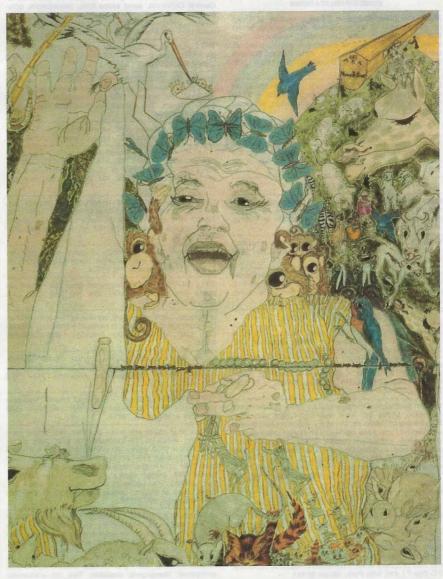
Layton credits her drawings with ending her depression. Through them, she has communicated her pent-up feelings about old age and her own self-doubt. Using the "blind" contour drawing method, Layton does not look at the paper while she is drawing herself or her husband, Glenn, except to find a point of reference. Her method accounts for her expressive line and the unusual exaggeration of her subjects' features. She looks in the mirror and portrays herself as Noah's wife, hanging diapers; Mona Lisa; or as an old woman confronting her age or the death of a son.

At the reception for Layton's recent NCOA show, Kansas Senator Bob Dole said: "Her success . . . is an inspiration to every American who faces 'growing old' with anxiety and fear. . . ." Layton, however, does not regard her success as her own: "It isn't my fame. It's a group project. So many have helped and furthered it . . . it's a mission to promote the idea that art can help you express your feelings and can help us communicate between the generations." •

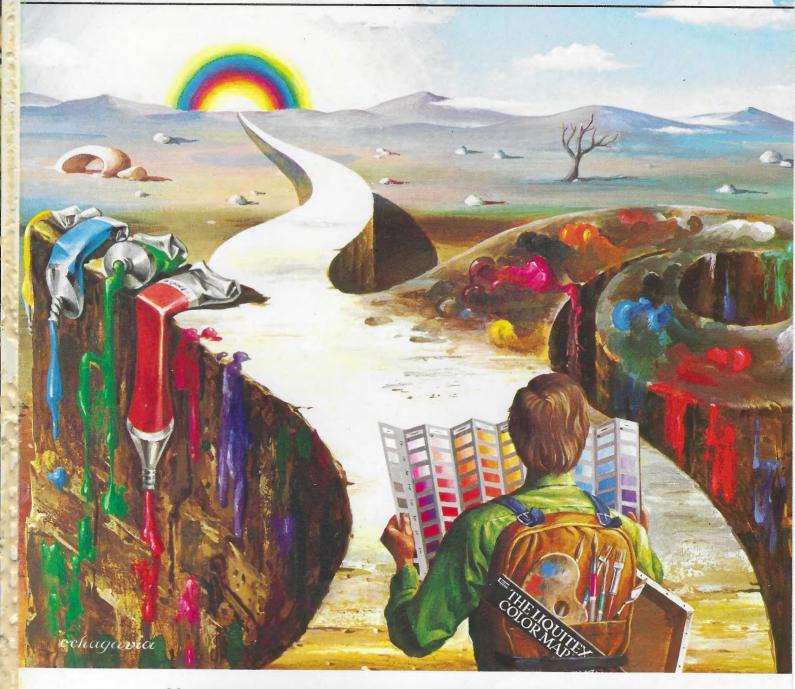


Left: Skipping
Down Christo's
Walkway, 1978,
Prismacolor pencils
and crayon, 28 x
22. Courtesy Nelson-Atkins Museum
of Art, Kansas City,
Missouri. (Winner
of first prize in
1980 Mid-Four juried competition at
Nelson-Atkins Museum of Art.)

Below: Noah's Wife, 1978, Prismacolor pencils and crayon, 28 x 22. Collection the artist.







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